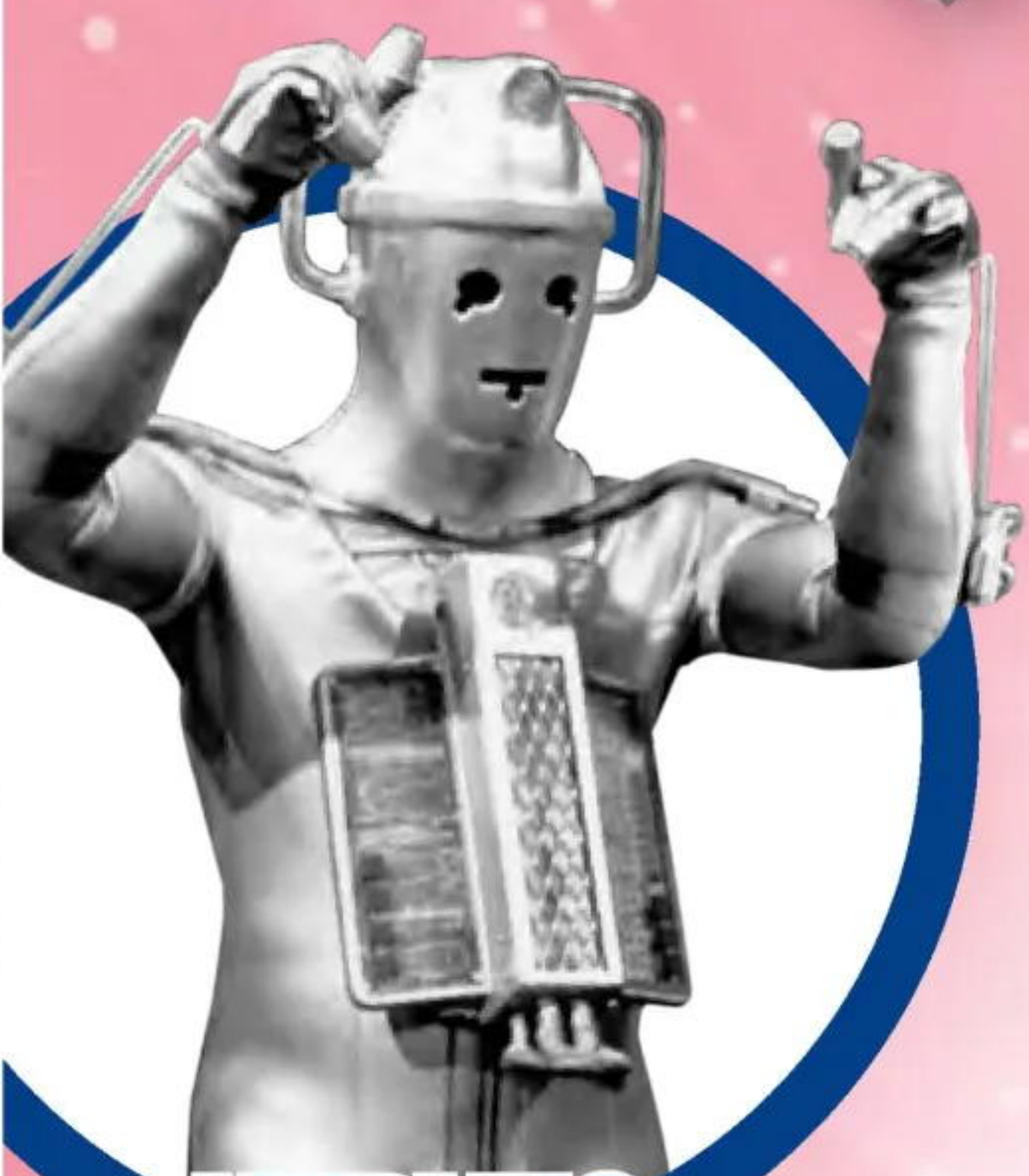




**NERVES
OF STEEL**
*Inside
The Wheel
in Space*



**JAMIE
MATHIESON**
*A touch
of Mummy
trouble*

DAN STARKEY
*Can Strax
defeat the
Memory
Worm?*



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KINGSTON**
*River's song
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INTERVIEWS

- 24 ALEX KINGSTON
- 30 ALEX MOORE
- 40 JAMIE MATHIESON

FEATURES

- 16 THE RUNAWAY PRIDE
- 32 THE DWM 60th ANNIVERSARY POLL THE FIFTH DOCTOR
- 36 THE DWM 60th ANNIVERSARY POLL THE SIXTH DOCTOR
- 48 60 OBJECTS, 60 YEARS 1988-92
- 60 THE FACT OF FICTION *The Wheel in Space* Episodes 1 to 3

REGULARS

- 4 GALLIFREY GUARDIAN
- 8 GALAXY FORUM
- 11 LETTER FROM THE SHOWRUNNER
- 12 PRODUCTION DIARY
- 14 TIME AND SPACE VISUALISER
- 46 MEMORY WORM DAN STARKEY
- 53 COMIC STRIP *Liberation of the Daleks* Part Eight
- 66 REVIEWS
- 74 CROSSWORD & COMPETITIONS
- 76 OTHER WORLDS
- 82 SUFFICIENT DATA
- 83 NEXT ISSUE

WIN!



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The Eurovision Song Contest ended in disappointment for everyone backing the UK entry (which I actually thought was rather good). But the moments before the Grand Final were another matter entirely, with *that* trailer surely jolting *Doctor Who* fans across the country out of their seats. By the time you read this we'll all have had a chance to examine every frame of the action and digest those episode titles. The trailer is the first formal acknowledgment that the initial Special, *The Star Beast*, is adapted from one of this magazine's own comic strips. We couldn't be more pleased, and we can't wait to see the episode in November.

As if that wasn't enough excitement, we've also been loving the new pictures that have been appearing from the ongoing production of Series 14, which is due to be broadcast next year. Our favourites so far must be the shots of the Doctor (Ncuti

Gatwa) and Ruby (Millie Gibson) in their fab 1960s gear. Aside from proving that the new TARDIS crew have excellent taste, it shows how hip the Doctor's become since he found himself so disconcerted in that nightclub in the 1966 story *The War Machines*.

Highlights of this issue include the cover story, which is our contribution to June's Pride celebrations, and a revealing new interview with Alex Kingston. Elsewhere, the regeneration of *Doctor Who Magazine* continues with a new regular feature. Over the years, *Out of the TARDIS* became a popular way of revisiting some of the show's best-loved personalities by asking them questions randomly drawn from a TARDIS tin. When I



became editor of the magazine one of the first decisions I made was to revive this strand. With Emily Cook handling most of the interviews, *Out of the TARDIS* benefited from a whole new crop of subjects and enjoyed a fantastic revival. We haven't necessarily seen the last of the TARDIS tin, but it's time for something different – albeit along similar lines. Meet the Memory Worm! Inspired by the creature that first appeared in *The Snowmen* (2012), this new series of interviews will quiz its subjects to see how much they can remember about their *Doctor Who* careers. “One touch and you lose about an hour of your memory,” warned the Doctor in that episode. “Let it bite you and you could lose decades...”

Commander Strax, played by Dan Starkey, fell victim to one of these pesky creatures in *The Snowmen*, so we thought that Dan would be a suitable subject for the inaugural *Memory Worm* feature. There's a worm at large in the DWM office. Has Dan fallen victim? You can find out on page 46.

Fortunately, the DWM team have escaped the Memory Worm's clutches. Highlights of this issue include the cover story, which

is our contribution to June's Pride celebrations, and a revealing new interview with Alex Kingston. Elsewhere, the – oh, wait a minute...

Marcus



This issue's contributors include

Molly Marsh

Molly is a comedian and the host of the *Galactic Yo-yo* podcast, on which she's interviewed more than 100 *Doctor Who* fans about their 'unpopular opinions'. Aside from *Doctor Who*, she writes about music, culture and LGBTQ+ issues. Her first contribution to DWM was a letter printed in issue 390.



Jason Arnopp

An author of novels such as *The Last Days of Jack Sparks*, and a WhoTuber, Jason first wrote for DWM 17 years ago. He's equally bewildered that 43 years have passed since his mum brought Issue 1 home. On page 40, he discovers how writer Jamie Mathieson views his four episodes of *Who* in 2023.



Richard Unwin

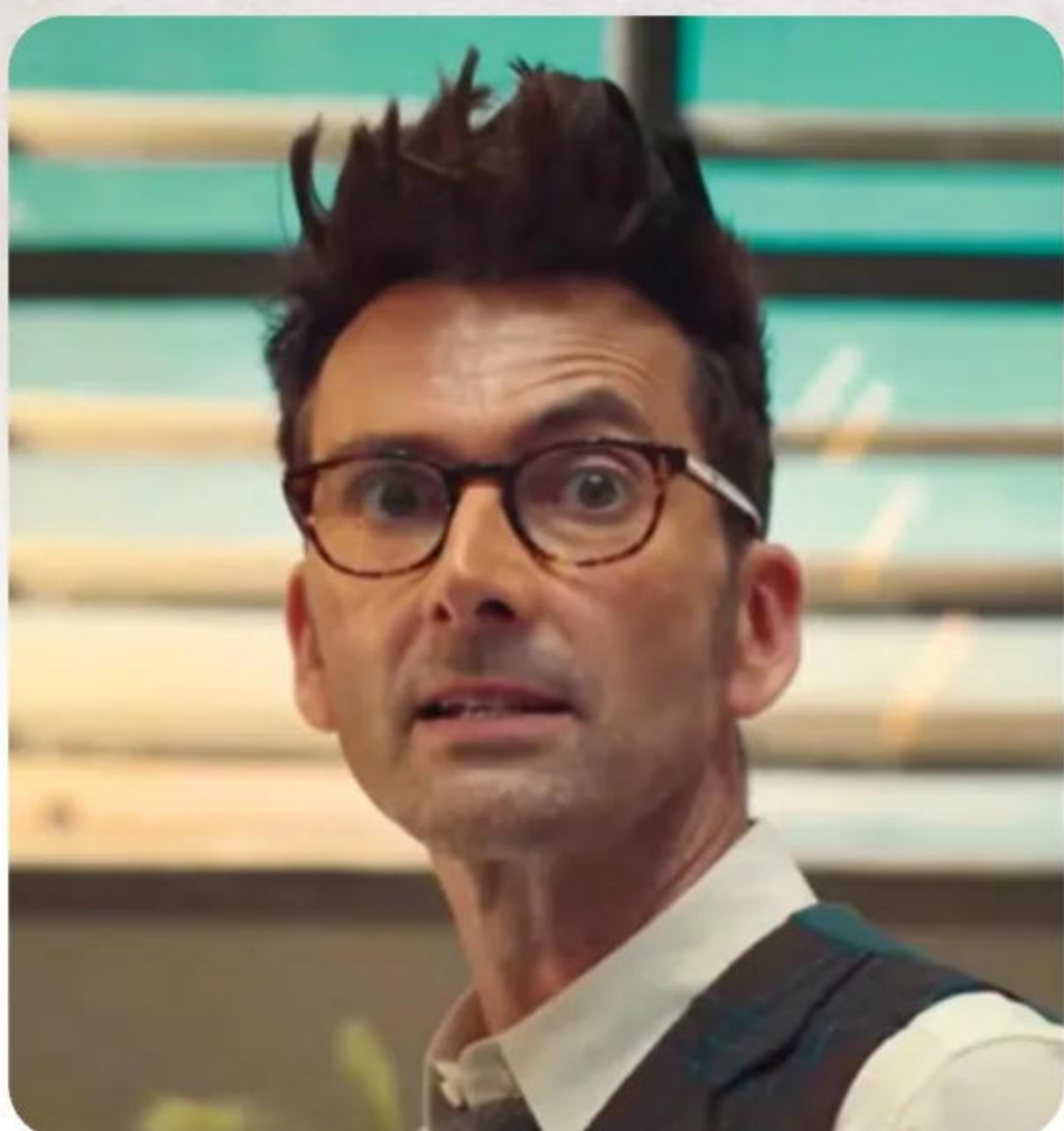
Richard is a former theatre critic for *Gay Times*, a previous Chair of LGBT Humanists UK, and has served on the Community Advisory Board for Pride in London. As a reader of DWM for over 30 years, writing about the show's most prominent LGBTQ+ characters on pages 16-22 fills him with pride.



Gallifrey Guardian

The latest official news from every corner of the *Doctor Who* universe...

Beast, Blue and Gigggle!



The titles of the three *Doctor Who* Specials starring David Tennant as the Fourteenth Doctor and written by showrunner Russell T Davies have been revealed.

The names of the episodes were unveiled in a surprise trailer before BBC One's live broadcast of the Eurovision Song Contest Grand Final on Saturday 13 May.

The first Special is *The Star Beast*, directed by Rachel Talalay. This adaptation of the 1980 *Doctor Who Weekly* comic strip, written by Pat Mills and illustrated by Dave Gibbons, will see the return of Catherine Tate as Donna and the introduction of Yasmin Finney as Rose.

The second Special is *Wild Blue Yonder*, directed by Tom Kingsley. The production team are keeping further details of this episode secret for now.

The final Special – and the last adventure for the Fourteenth Doctor

– is *The Gigggle*, directed by Chanya Button.

Also appearing in the Specials

will be Jacqueline King as Sylvia Noble and Karl Collins as Shaun Temple, both of whom were last seen in *The End of Time* (2009–10). Ruth Madeley will debut as Shirley Anne Bingham, and Neil Patrick Harris (above) will guest star in a villainous role.

The Star Beast is expected to air in November this year.

For more on this story, see *Letter from the Showrunner* on page 11.



Award Winners Join *Doctor Who*

Aclaimed actors Jonathan Groff and Indira Varma will appear in key roles in the next series of *Doctor Who*.

Jonathan Groff shot to fame when he landed the role of

Jesse in the musical-comedy drama *Glee*. He has since been internationally celebrated for his work on-screen, including starring as Eric in *Knock at the Cabin*, playing Holden Ford in *Mindhunter*, having a leading role as Agent Smith in *The Matrix Resurrections*, and voice-acting roles in the *Frozen* films. Groff has also made his mark on Broadway, notably for his performance as King George III in *Hamilton*, for which he was nominated for both a Tony Award and a Primetime Emmy Award for the live stage recording.

On joining *Doctor Who*, Groff says: "I am so thrilled

to jump into the extraordinary mind of Russell T Davies and watch the incredible Ncuti Gatwa soar in this iconic role!" Showrunner Russell T Davies says: "This is an incredible coup, and a great honour, to get such a huge star striding onto our set. So strap on your space boots, this is going to be a blast!"

In 2006, Indira Varma appeared as Suzie Costello in the first series of the *Doctor Who* spin-off *Torchwood*. More recently, she's played Ingrid in the thriller series *Obsession*, Ellaria Sand in *Game of Thrones* and Captain Tala in *Obi-Wan Kenobi*. On stage, she won an Olivier Award for her portrayal of Liz Essendine in *Present Laughter* as well as starring in major theatre productions like the acclaimed *Man and Superman* and Jamie Lloyd's production of Chekhov's *The Seagull*. In the next series of *Doctor Who*, she will play a character called the Duchess.

"I'm overjoyed to be reunited with Indira after our *Torchwood* days, and this part is truly



Indira Varma as Suzie Costello in *Torchwood*.

spectacular!" says Russell T Davies. "A whole new audience will be hiding behind the settee when the Duchess unleashes her terror."

The new series of *Doctor Who*, starring Ncuti Gatwa as the Doctor and Millie Gibson as Ruby Sunday, will begin in 2024.



Jonathan Groff, Millie Gibson (Ruby) and Ncuti Gatwa (the Doctor) in Series 14.

Myth-ing Adventure

A new adventure for the Third Doctor and his companion Jo is on the way from BBC Books.

Josephine and the Argonauts, written by Paul Magrs, is the latest in a series of original novels in which the Doctor encounters legendary characters such as Robin Hood and King Arthur.

When Jo and the Doctor visit the British Museum in London, they get more than they bargained for. A mysterious object is revealed – the mythoscope – which grants those who touch it strange visions of Greek myths. But there's something sinister at play. A powerful influence seems to be controlling the mythoscope... mastering it. Jo and the Doctor must enter the mythoscope to face an old and terrible enemy, while bargaining with Zeus, battling dragons and journeying into the underworld.

Josephine and the Argonauts is published in paperback by BBC Books on 24 August, RRP £8.99.

Meanwhile, artists Anthony Dry and Stuart Crouch have provided covers for the next five books in the Target range of novelisations. They are: *Warriors' Gate and Beyond* by Steven Gallagher, *Planet of the Ood* by Keith Temple, *The Waters of Mars* by Phil Ford, *The Zygon Invasion* by Peter Harness and *Kerblam!* by Pete McTighe. *DWM* will preview these titles next issue.



Terrance Trophy

Former *Doctor Who* showrunner Steven Moffat has become the second recipient of The Terrance Dicks Award for Writers, presented by the *Doctor Who* Appreciation Society.

Moffat accepted his trophy – a statuette of the Master as played by Roger Delgado – at The Capitol: Six Decades, a convention held in Crawley on 15-16 April. The presentation was made by last year's winner, former *DWM* editor Gary Russell.

The award is named after the late Terrance Dicks, who was both a writer and script editor on *Doctor Who* in the 1960s, 70s and 80s. Dicks is also fondly remembered by fans as the most prolific author of Target novelisations.



The DWM 60 Year Poll

After 300 stories, nearly 60 years and more than 14 Doctors, we're asking you to rank your favourite adventures from *Doctor Who*'s history to date...

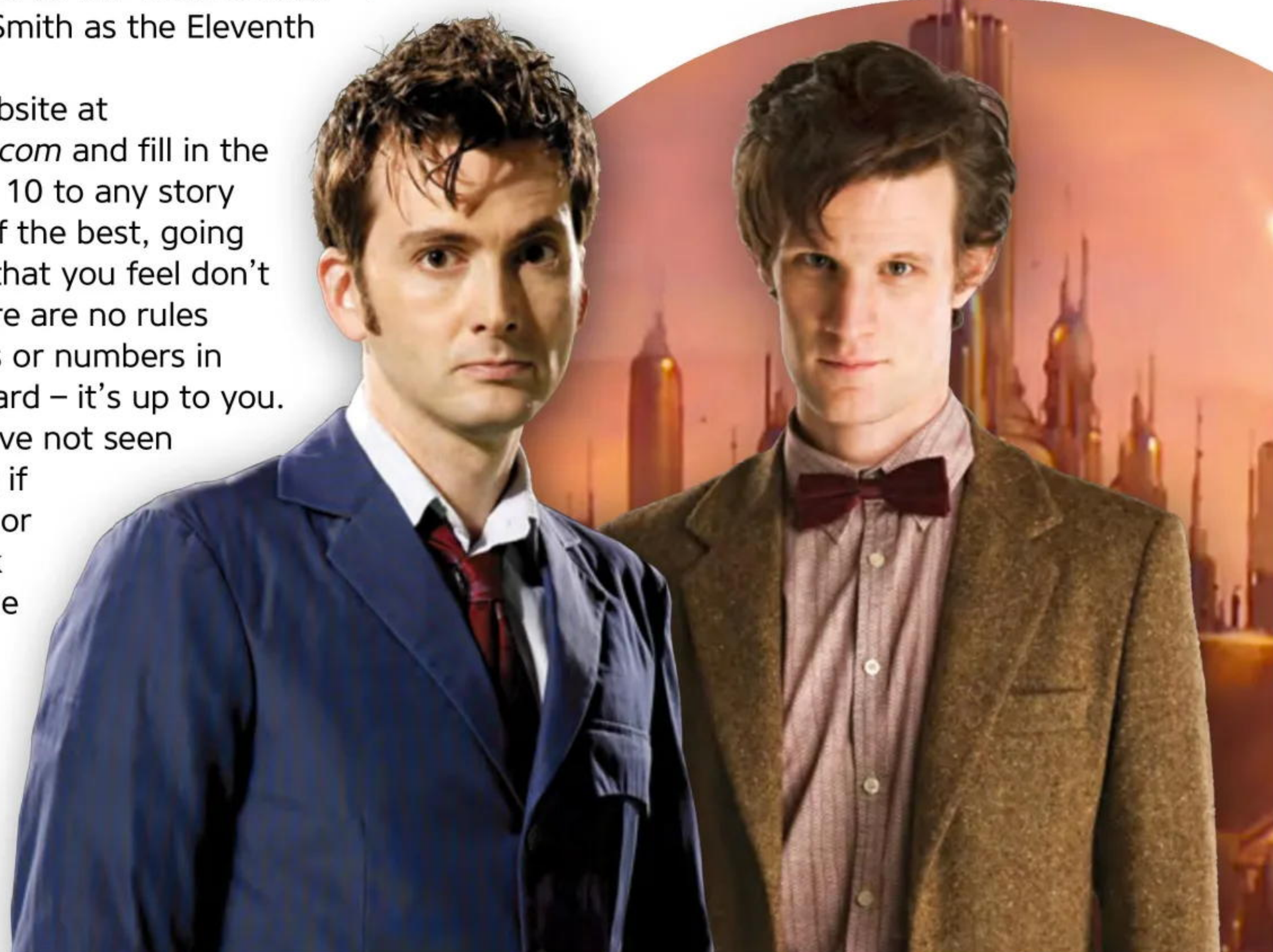
We want you to give us your opinion on the *Doctor Who* stories that you've seen. This time, it's the turn of the episodes starring David Tennant as the Tenth Doctor (2005-10) and Matt Smith as the Eleventh (2010-13).

Please visit our website at doctorwhomagazine.com and fill in the online form. Award a 10 to any story you feel is the best of the best, going down to 1 for those that you feel don't make the grade. There are no rules on how many 10s, 1s or numbers in between you can award – it's up to you.

Don't worry if you've not seen every story – or even if you've just seen one or two. Just give a mark for those you feel able to pass judgment on, leaving the square blank if you feel you can't. Oh, and it goes without saying – no multiple entries, please!

The polls covering the stories starring Sylvester McCoy as the Seventh Doctor (1987-89), Paul McGann as the Eighth (1996) and Christopher Eccleston as the Ninth (2005) have now closed. We'll publish the results of those in the next issue.

✓ The Tenth and Eleventh Doctors (David Tennant and Matt Smith).



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▲ The Fifth Doctor by Alan Peacock.

This issue, *Doctor Who Magazine* reveals how the stories of the Fifth and Sixth Doctors have fared in the 60th anniversary polls...

FIFTHS AND SIXTHS

DAVE CHAMBERS

DELAWARE

The Fifth Doctor is 'my Doctor'. I'd seen some Fourth Doctor stories on my local PBS station around 1979, but in 1983 Peter Davison stories were broadcast and I've been hooked on *Doctor Who* ever since. Life has never been the same.

Castrovalva was when *Doctor Who* and I were properly introduced. *Kinda* was when our eyes met and felt a spark. *Earthshock* was when we had our first date. *The Five Doctors* was when we fell in love. *Frontios* was when we moved in together. *The Caves of Androzani* was when we got married.



▲ The Fifth Doctor by Jonathan Savage.

These six adventures encapsulate everything wonderful about the show. Forty years later, we're still together, and it's all thanks to a cricket-loving, celery-wearing Time Lord in a young man's body dashing about and being the hero he was born to be.

JAMES ALLEN EMAIL

The Fifth Doctor is my favourite incarnation. Watching his episodes got me into cricket, which I still love to this day. My favourite story of his is *The Five Doctors*. I must've been about 12 when I went with my grandad to an Oxfam shop and there were three *Doctor Who* VHS tapes there: the TV movie, *Earthshock* and *The Five Doctors*. I bought them all, and watched both *The Five Doctors* and *Earthshock* relentlessly. I eventually wore out the tape for *The Five Doctors* as I watched it too much – I remember once how the opening speech by William Hartnell became distorted and flickery. When I took the VHS out, the tape was everywhere! I was so upset but my mum wound the tape back up and fixed it.

I still have these tapes now, seven years later, and

I treasure them so much due to the memories I have of watching them.

DANIEL FLANNIGAN EMAIL

The Fifth Doctor's era will always have a massive place in my heart. I was in hospital fairly frequently for the first four years of my life. There wasn't too much to do when I wasn't being treated but there was a singular *Doctor Who* VHS on the ward: *Castrovalva*.

My dad put it on one day (mainly to amuse himself), and I fell in love with the show. Something about watching this alien recovering just took a hold of me and pulled me through some really dicey periods. I watched the story every single day until the VHS broke – my parents had to scour Edinburgh for another copy before I realised! It got to the point where my room was called 'the Zero Room' by the nurses.

Like in the show, the Doctor just appeared and fixed a bad situation.

STAR LETTER

FRAZER GREGORY EMAIL

It was with depressing predictability that I opened *DWM* 590 and saw *Underworld* [1978] plum bottom of the Fourth Doctor poll. I can't let this pass!

The story itself is a perfectly decent one – a tale of quests and AI gone wrong, rebellion and derring-do, all dusted with a Greek-mythology feel – and it bounces along in the best space-opera style. I suspect it's the production standards that makes this story so unloved, with the overuse of CSO certainly hampering some of the performances. Here is where context is key: at a time when inflation was rampant and producer Graham Williams was under more scrutiny than any of his predecessors over the budget and tone, he had a clear choice – make



Underworld in the way it was, or not make it at all.

He decided to try something new rather than pull the plug, and he should be applauded for that – not least because this way of making shows without real sets is now all the rage in modern TV, as seen in shows like *The Mandalorian*. Indeed, *Doctor Who* may well start being made like it was during *Underworld* in the very near future!

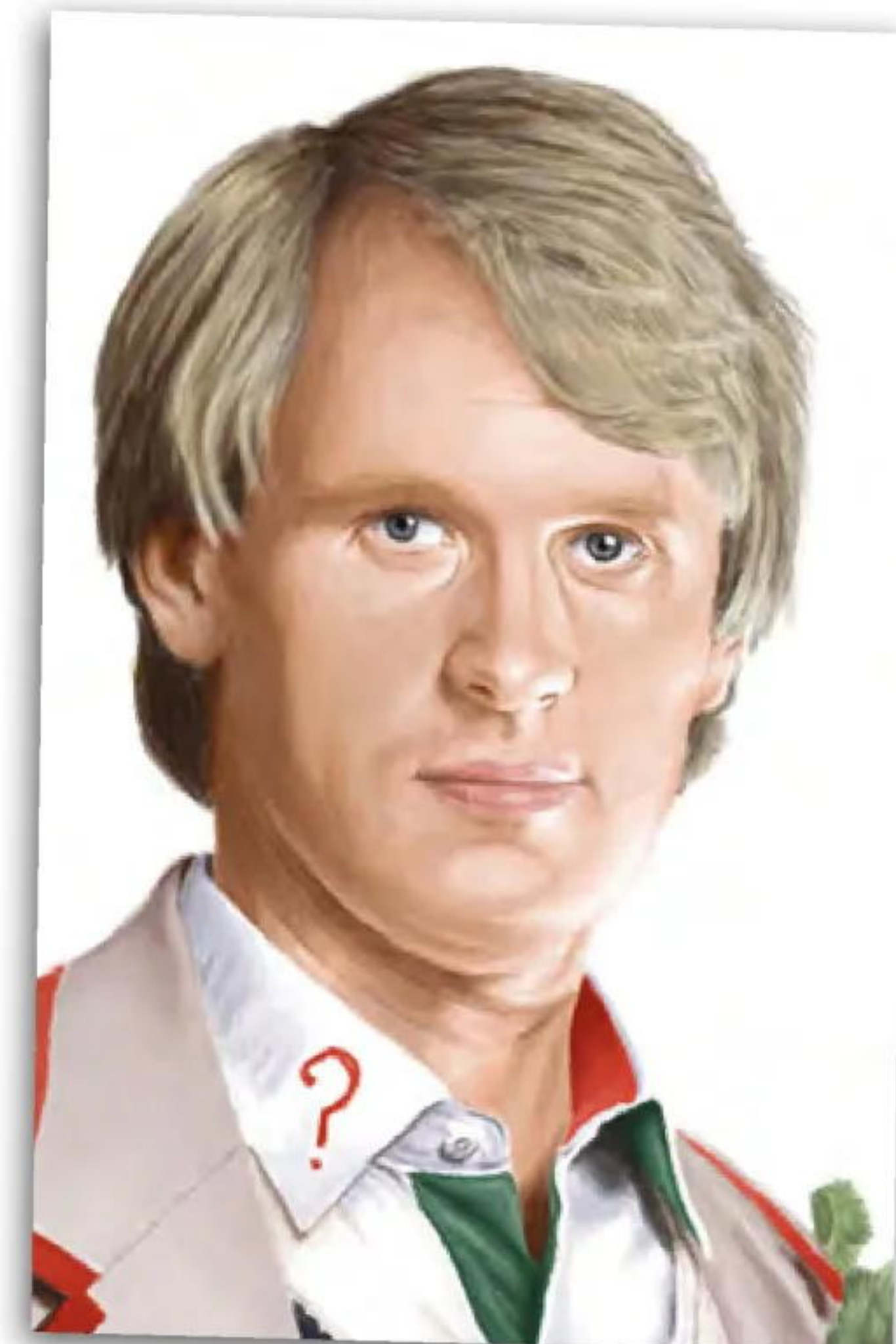
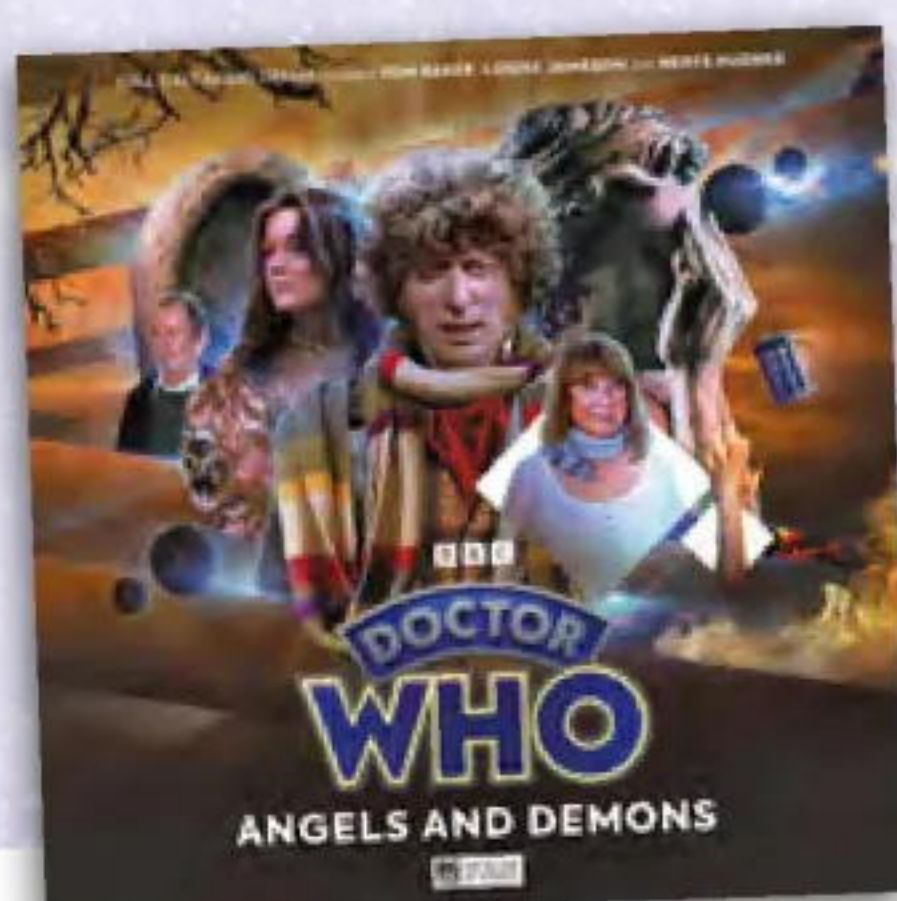
In short, we should be thankful that we have *Underworld*. Sure, it's not the greatest Tom Baker



▲ A scene from *Underworld* (1978), featuring Tom Baker (as the Doctor) shot against blue screen (CSO).

story ever made, but the worst? Not even close.

The latest poll results begin on page 32. Frazer's letter wins him a CD copy of the new Fourth Doctor audio box set *Angels and Demons*, which stars Tom Baker. It's available to order from bigfinish.com price £24.99 (CD plus digital) and £19.99 (digital only).



▲ The Fifth Doctor by Mark Patterson.



▲ The Sixth Doctor by Mark Patterson.



▲ The Sixth Doctor by Jonathan Savage.



▲ Mindwarp by Jonathan Savage.

■ **STEPHEN FREESTONE** EMAIL
Time-Flight. Imagine watching it when you're eight. It's a story with Concorde. And monsters. And the Master. It was amazing. And despite its problems and budget of 75p, it's stayed with me as a memory some 41 years later.

■ **MATTHEW SMITH** EMAIL
 As a modern fan, I've been working my way through the 'classics'. It's certainly something I needed to adjust to, but I've found pleasure in a lot of stories. When I came

across the Sixth Doctor, I had reservations due to some of the criticisms I'd read. However, *The Twin Dilemma*, *Timelash*, *Revelation of the Daleks* – I loved them all. I watch them over and over and never tire. I think had I been born in time to watch them first time around, Colin Baker would be 'my Doctor'.

■ **GARETH BOWLEY** EMAIL
The Trial of a Time Lord was the start of my journey into *Doctor Who*. I saw the L3 robot unveiled on *Blue Peter* and tuned in. I had never seen *Doctor Who* before that point.

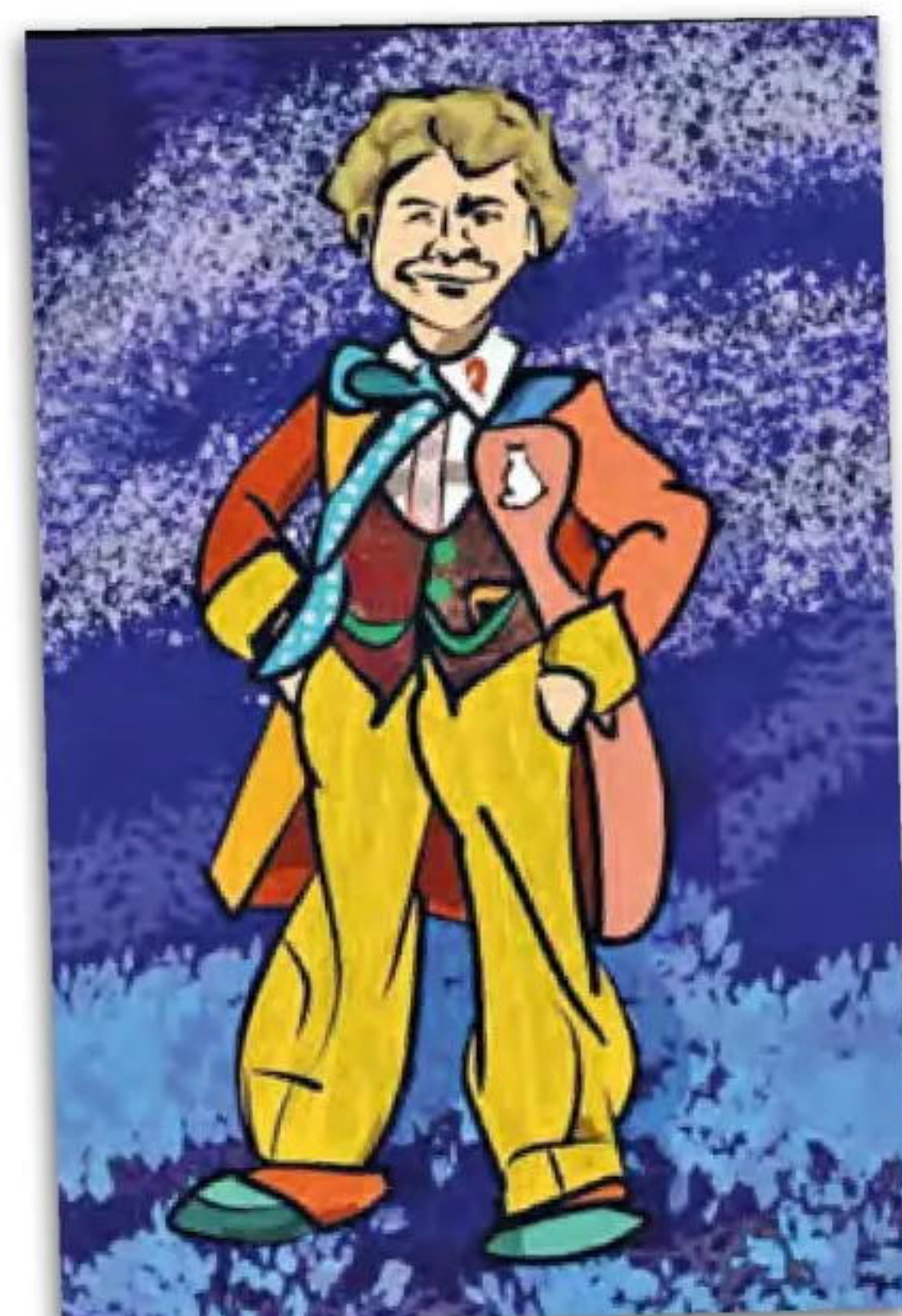
The fact the *Trial* went on for 14 weeks felt very high stakes to me. I loved the Sixth Doctor's irreverence at the proceedings, and how that diminished over time with each new revelation: genocide, Peri, the true identity of the Valeyard – oh, it had it all! Then at the end, the wonderful showdown in such a great location.

It was not until several years later, via the video releases, that I experienced the rest of the Sixth Doctor's TV adventures, and I thought they were great. Here's hoping the Sixth Doctor's adventures never end.

Now back to the present, and the news that composer Murray Gold is returning to score *Doctor Who*...

SOUNDS FAMILIAR

■ **LAURENCE LONG** EMAIL
 I am so excited that the legendary Murray Gold is returning to *Doctor Who*. I was desperately hoping he would! He was a huge part of the magic of Russell T Davies' first run and I could not be any happier that he is back. His scores drive episodes forward with such energy, excitement and fun, as well →

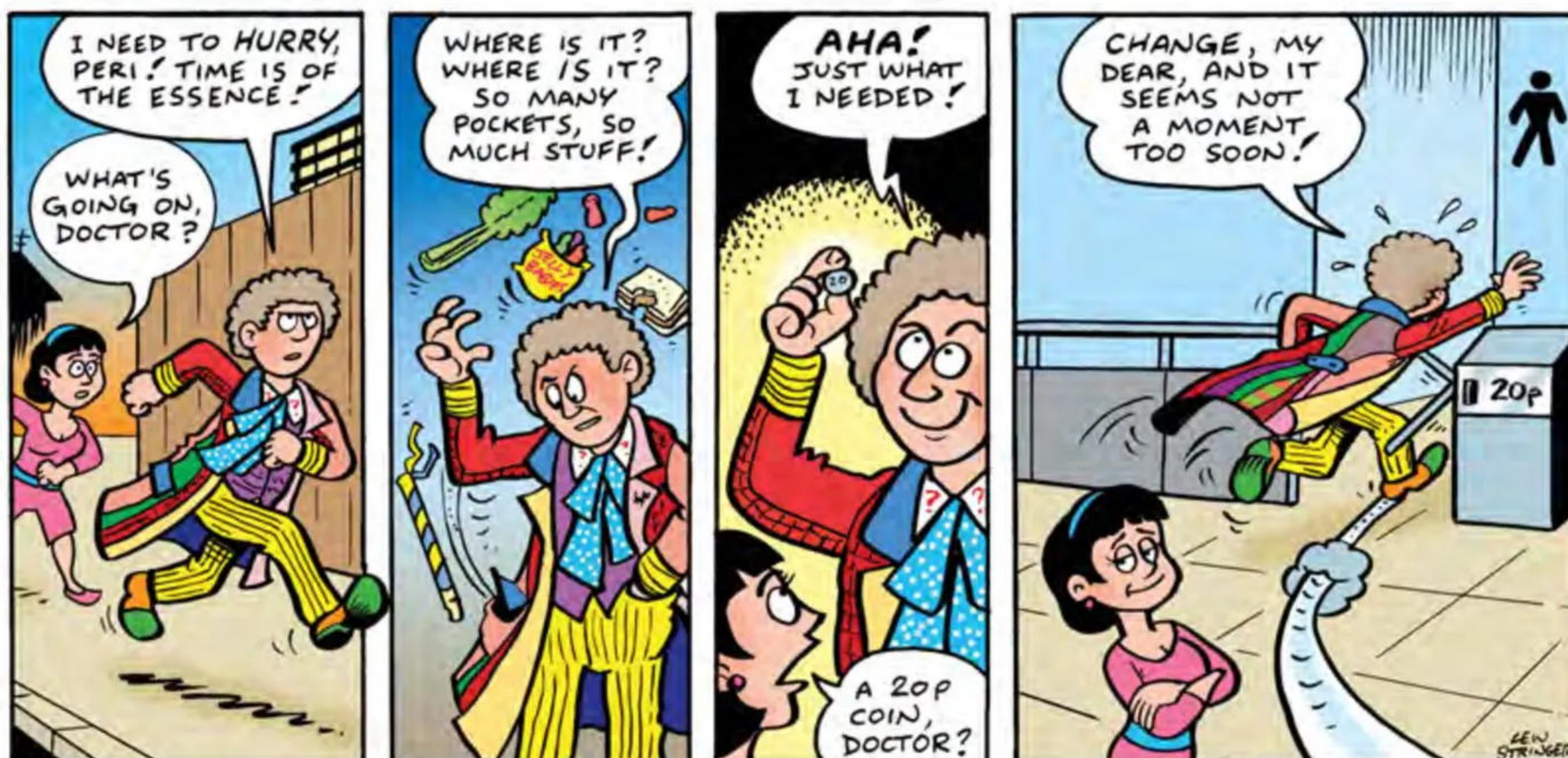


▲ The Sixth Doctor by Sean Bradshaw.



▲ The Sixth Doctor by Gareth Bowley.

The Daft Dimension BY LEW STRINGER

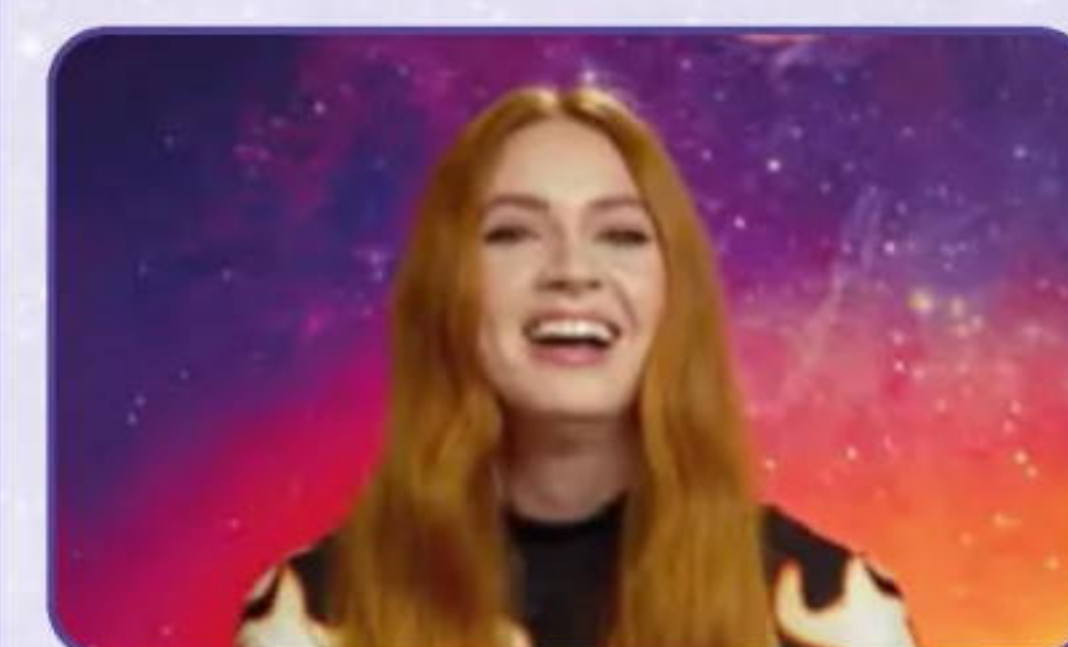


WHO TUBE

This issue's selection of *Who*-related videos...



■ The latest trailer for the forthcoming *Specials* reveals the titles of the episodes. Go to: tinyurl.com/60thTrailer13thMay



■ Karen Gillan talks about the casting of Ncuti Gatwa and Millie Gibson in *Doctor Who*. Go to: tinyurl.com/KarenNcuti



■ A degenerating Doctor?! Watch the trailer for Big Finish's new audio series *Once and Future*. Go to: tinyurl.com/OnceAndFuture



■ BabelColour's new trailer for *The Timeless Doctors*, the ambitious fan-made film for the 60th anniversary. Go to: tinyurl.com/TimelessDocsTrail



■ Josh Snares remembers John Cura and his telesnaps, off-screen photographs that were taken of programmes in the 1950s and 60s. Go to: tinyurl.com/JoshTelesnaps

ON TWITTER...

@colinhood Everyone makes fun of *Warriors of the Deep*, but for me it's a Fifth Doctor fave. I remember getting it on VHS as a kid and being transfixed! I didn't care about the wobbly walls or the panto Myrka, I was just swept up with the story and the joy of Silurians and Sea Devils together.

@historywiz1 I watched the Fifth Doctor's era for the first time last year. It was my comfort TV. I have great affection for *The King's Demons* and *The Awakening*, along with loving the superb *The Caves of Androzani*.

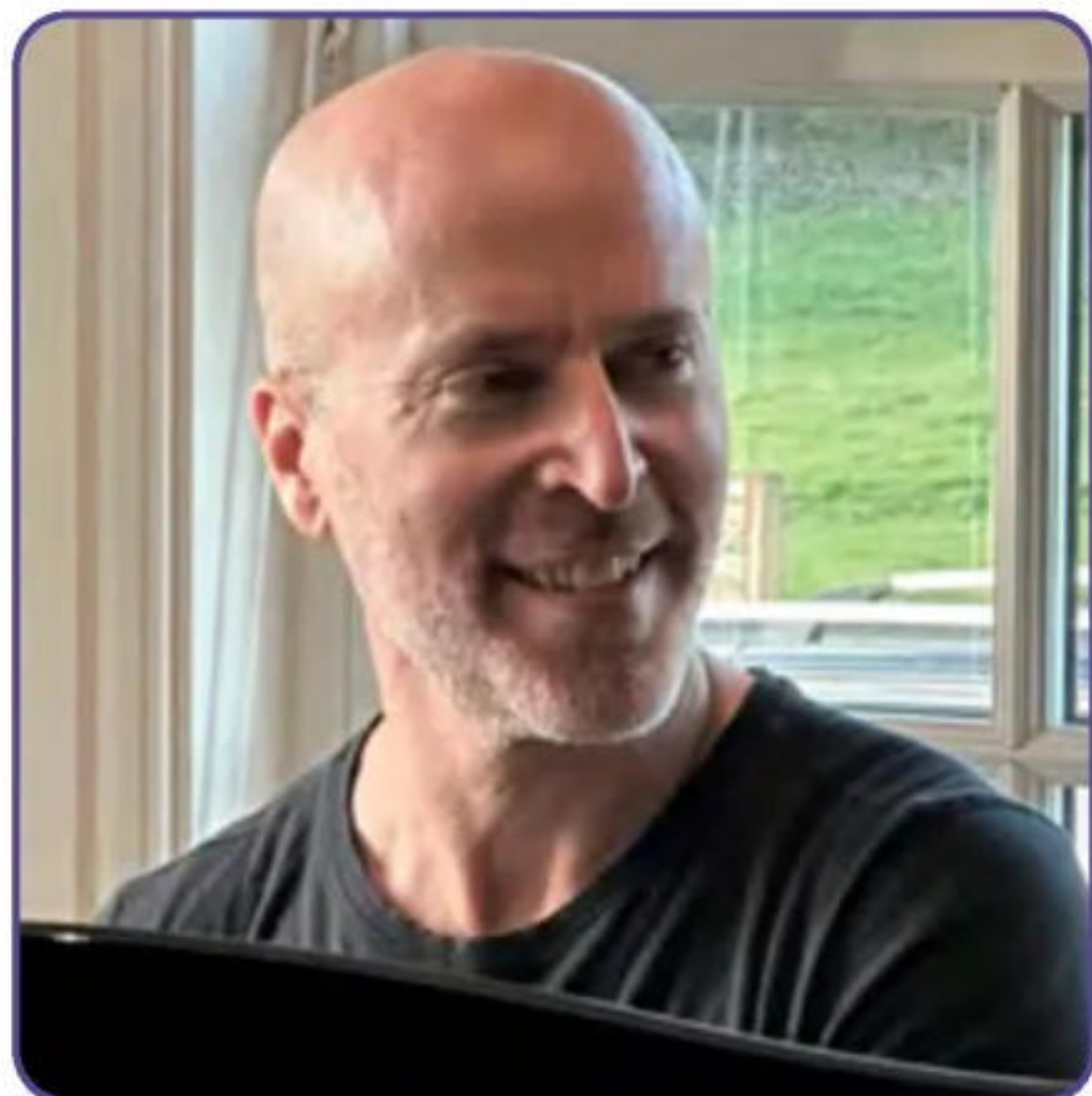
@David_Davy_Dave *Revelation of the Daleks* is frankly perfection for me. Travesty if that and *Caves* don't top the polls.

@PaulPickford7 Nice to see a cameo appearance from Roxy Music circa 1972 in *DWM* 590's *Liberation of the Daleks* strip, illustrated by @LeeSullivanArt. Hopefully they're not exterminated before they record the *Stranded* album.

@pressfuturist Looking at my poster of *The War Games* from *DWM* 590 a mere five minutes after thinking about *Rentaghost*, I have just realised for the first time after 40-plus years that the War Chief is Harold Meaker!

→ as being very emotional and directly connecting with the heart. And of course, it is also wonderful to have the BBC National Orchestra of Wales returning, too. The things being revealed about this new era are everything I could've wished for in my wildest dreams. It's shaping up to be the best ever!

■ **GREG DUNN** ESTONIA Murray Gold was responsible for some of *Doctor Who*'s most iconic incidental music during his time scoring the adventures from 2005-17, so I can't wait to see what he comes up



▲ Composer Murray Gold.



▲ The Power of the Doctor by Ollie Crabtree.



▲ The Fourteenth Doctor by James Cheung.



▲ Ancient Egypt TARDIS, created using AI by Christian Graham.

with for the forthcoming series. However, I find that, increasingly often, the music and sound effects make the dialogue difficult to discern, so can I make a plea? Russell T Davies, if you're reading this, please, please, *please* have the final cuts of the new episodes shown to a test audience before broadcast so they can flag up any instances of the dialogue getting lost in the sound mix. There's nothing that takes you out of an episode like a "Huh? What did they just say?" moment, and I want to enjoy every second of the new *Who* I'm watching. Thanks!

KEY FINDER

■ **LAURENCE HALLAM** EMAIL I read Jamie Lenman's piece on the Key to Time in *DWM* 590, and I'm pleased to say that not all of the extant pieces have faded into obscurity – I have one on my office shelf at home!

And finally – the brilliant Peri Godbold stepped down as art editor with issue 590, although she'll continue to work on other *DWM* projects...



▲ Laurence Hallam's segment of the Key to Time.

GOOD GODBOLD!

■ **JEREMY BEMENT** EMAIL Peri Godbold's name is one that I have seen in *DWM* forever. Reading that she started on this publication at roughly the same time I began reading it in the late 1980s is probably the reason why.

From the first issue I bought I have always been impressed by how *DWM* looked. They say appearance is everything and with periodicals that is definitely the case. Peri's design sense

always made each issue look its best, and to see how its look has changed, improved and met the aesthetic of each decade between then and now is simply amazing.



▲ The Third Doctor by Andrew Elliott.

Being a layout designer is a job that can easily be overlooked as someone reads a magazine. Most times you are caught up in the pictures, articles and information, and sometimes fail to notice how nice the pages look, the subtle backgrounds used to accentuate a series of photos, or the type of flow a magazine has as you look through it cover to cover. That's the work Peri has done for years now and I, for one, am sad to see her go.

It would be remiss of someone not to recognise how much Peri has done for *DWM* to keep its look fresh, crisp and clean from issue to issue, and to praise her for how influential, integral and vital her artistic touch has been over her career. Thank you for your contribution to *Doctor Who*, Ms Godbold. It has not gone without notice. *DWM*



▲ The Fifteenth Doctor by Iain Clark.



▲ A look ahead to Series 14, by Ross Muscroft.

Letter from the Showrunner



How much thought goes into the name of an episode? An awful lot, as **RUSSELL T DAVIES** explains...



titles!

At last we have episode titles!

Ages ago, about 18 months back, we said, wouldn't it be great if we could announce the titles for the first time on BBC One? These things used to appear in **Doctor Who Magazine**, but what if we could make the event big enough to merit a televised launch? Oh, the nerve. The ambition!

I then forgot about it. Busy, y'know. Then mid-April, I said, hey, what happened to that idea? Did we miss it? What a shame. Sad face. No, said Julie Gardner, you idiot, angry face, people have been working on it for months! They're unveiling it next week.

Lo and behold, fanfare and fireworks, a whole campaign by the BBC was unfurled before us, a wonderful piece of work, with three separate teaser-trailers airing for a fortnight, across May, aiming for a climax on Eurovision night, one of the BBC's biggest audiences of the year. Okay. Lovely. Thank you.

You'll have seen them by now, but I'm typing on Tuesday 9 May, when we've only got as far as the Special Two tease. Apparently, the team thought the first teaser was solved too easily (although maybe the Meep was a very big clue) so the second has been revamped to maximum levels of difficulty. I'm told, in a document I have here, that just underneath the word REDACTED, the code 7A89B8 corresponds to "the HEX code for Wild Blue Yonder colour." (The what now?) And the clues lead to an MP3 of the song. Has anyone solved that yet?!



But you're *Doctor Who* fans! You don't want to know titles. You want to know *working* titles.

Well, for Special One, we didn't have much choice, really. We can talk later in the year about the whys and wherefores of using that story, and how much we've changed in its adaptation from a classic old Marvel comic strip by Pat Mills and Dave Gibbons. In fact, you'll be able to hear from Pat and Dave themselves, both fully consulted professionally and on-board with the production right from the start.

But it's not that easy. Should we call it... *Star Beast*?

Or *The Star Beast*?

I'm still not sure. It might change by November.

Sometimes I like an old-fashioned definite article. Sometimes I don't. Sometimes I invent one (I always refer to *The Pyramids of Mars*, but no, turns out, I've added that first word).

Special Two is trickier. And I can't give away too much. There's a different five-word title which sums up the episode but that would give the game away right from the start. You'd see it in *Radio Times* and think, ah, right, gotcha. So that was never a working title and I opted for *Wild Blue Yonder* right from the start.

But it's not that easy. Should we call it... *Wild Blue Yonder*?

Or *Wide Blue Yonder*?

Because an awful lot of people say wide. The phrase has genuinely changed into 'wide blue yonder' over the years. I emailed the entire team, 'Which do you say?' And most came back with wide, not even knowing about the wild option.

But that debate actually gets on screen, within the episode itself. Here it is, faithful reader. Explained in real, actual dialogue from Special Two. Someone names the tune as *Wide Blue Yonder*, and says that it comes



from "... the military, going to war." And the Doctor corrects them, saying, "It's the air force, the words are Wild Blue Yonder."

Ah, but why does the song play? And what is its terrible portent? You'll have to wait and see!

(Message to self. Write an episode called *Terrible Portent*.)

And Special Three? Well, nothing to report. *The Giggle* is *The Giggle*. From the moment I wrote it, there was no other choice. Love that title. But what is the giggle, who's giggling, what about, and why? As the great man once said, stay tuned.

The hunt for new titles goes on. Like I said last time, Episode One of the next series has a title unexpectedly spoken

aloud in *Star Trek: Picard* 3. Another episode has had three titles so far, and still hasn't quite settled. One title contained the word sixpence, until the entire plot about the sixpence

was cut, damn it. And further than that, the Script and Legal Departments at Bad Wolf are currently investigating whether we're allowed to use a certain title for Episode Six of the 2025 season. We're that far ahead!

But yeah, it's a nice, cheeky promotion, to get the titles broadcast on BBC One, a full six months ahead of transmission. But this is where these facts really belong, here in the hearts and minds of fandom, where we can browse and debate and argue over these facts for the rest of our lives. In the magazine that once went under the name of *Doctor Who Weekly*. And then *Doctor Who - A Marvel Monthly*. And then *Doctor Who Monthly*. And now... this!

Onwards! **DWM**



Production Diary

Wolf Studios played host to two Doctors and a lot more besides during April. *Doctor Who* script editor **SCOTT HANDCOCK** was there...

Tuesday 4 April

Day two of our recces, and this time we venture out towards Bristol where our minibuses are too heavy to cross the toll bridge. Cue a short sunny walk across Clifton Suspension Bridge.

On the other side, a few hours are spent at a local school – which has been placed so early in the schedule, we've already wrapped by the time I write this! Jen and I discuss legends of local clowns, and our director Ben Chessell is introduced to the delights of Battenberg cake.

After lunch, we return to base to survey the set builds for the next block's episodes – including the largest set we've built to date (taking up all of Stage 2). We also conduct a mini-recce for a special sequence, to be directed by Jamie Donoughue.

Wednesday 5 April

Our final day of recces starts at another country house (not far from Swansea), stopping off in Cardiff for lunch in studio, before heading back out towards Bristol for an afternoon at a previously established location.

Monday 10 to Friday 15 April

It's hiatus week for the shoot crew – though the production office remains

open, and our construction teams are busy building sets for the upcoming block. Training courses continue, alongside spaceship meetings, VFX catch-ups and casting conversations...

Monday 17 April

Back from our break, and Block Four producer Chris May, plus director Ben Chessell, meet with Ncuti, Millie and Jinx Monsoon for a cast page turn of the scripts for their upcoming shoot.

In the Bad Wolf offices, producers and the editorial team gather for a meeting to discuss the script team and processes as we approach prep for the final block.

Tuesday 18 April

It's the Fourteenth Doctor's birthday today – and coincidentally David Tennant returns to Cardiff to shoot



This month, the *Doctor Who* production team switches directors, tackles publicity and reveals a few familiar faces for the forthcoming series...

Thursday 30 March

Cheating slightly with a last-minute entry from March – but today, a very special prop arrives at Wolf Studios, having travelled all the way from Glasgow in the name of charity. We also have a fourth Block Four tone meeting, the second for our final episode of the production block.

Sunday 2 April

After a long weekend, Russell T Davies delivers a fresh fourth draft of our first episode for Block Five.

Monday 3 April

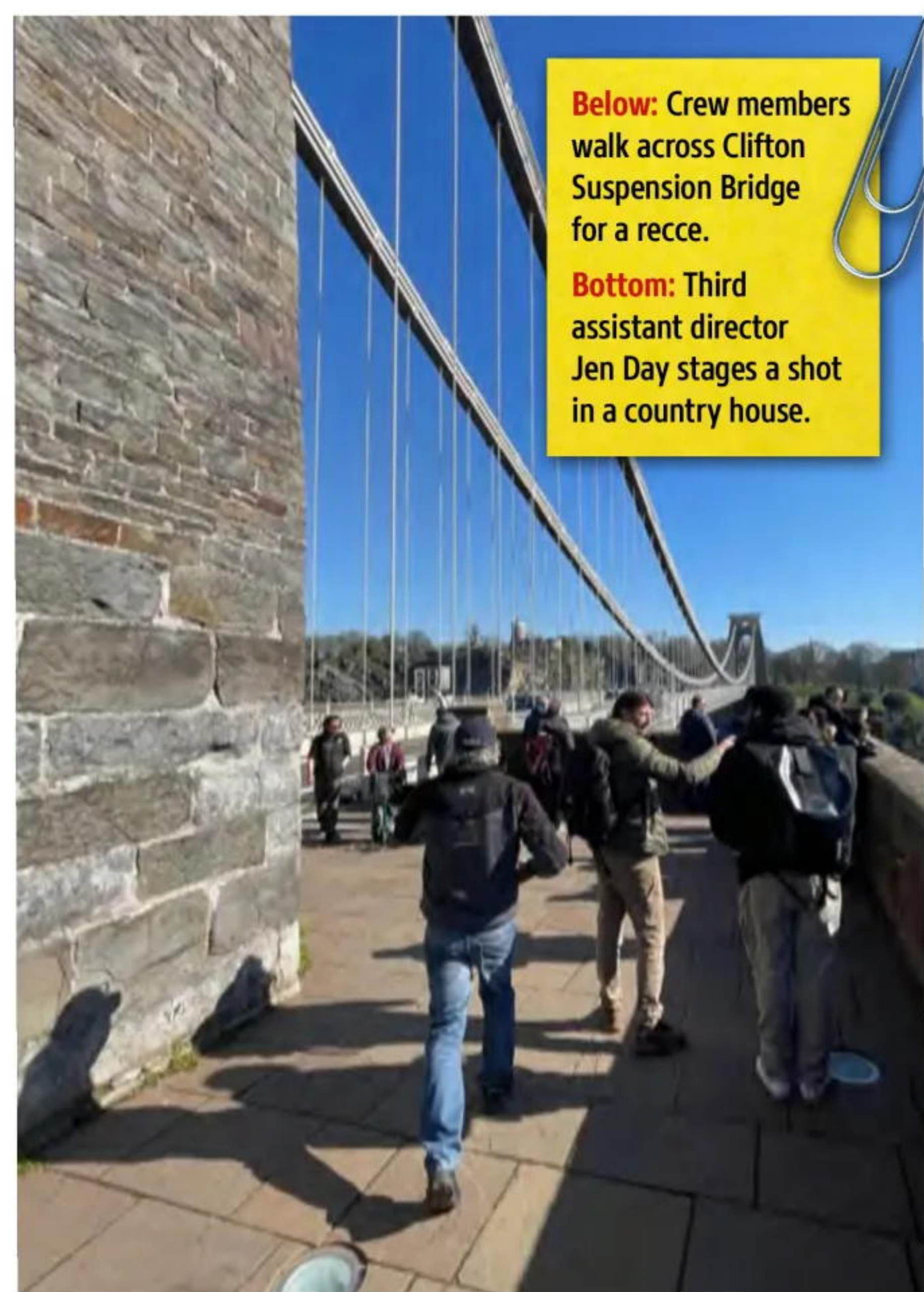
Heads of departments kick off the month with three days of Block Four recces, starting at a country house location. Upstairs, in a gloomy corridor, third assistant director Jen Day and I stage a shot for the benefit of VFX supervisor Sean Varney (our attempt can be glimpsed opposite).

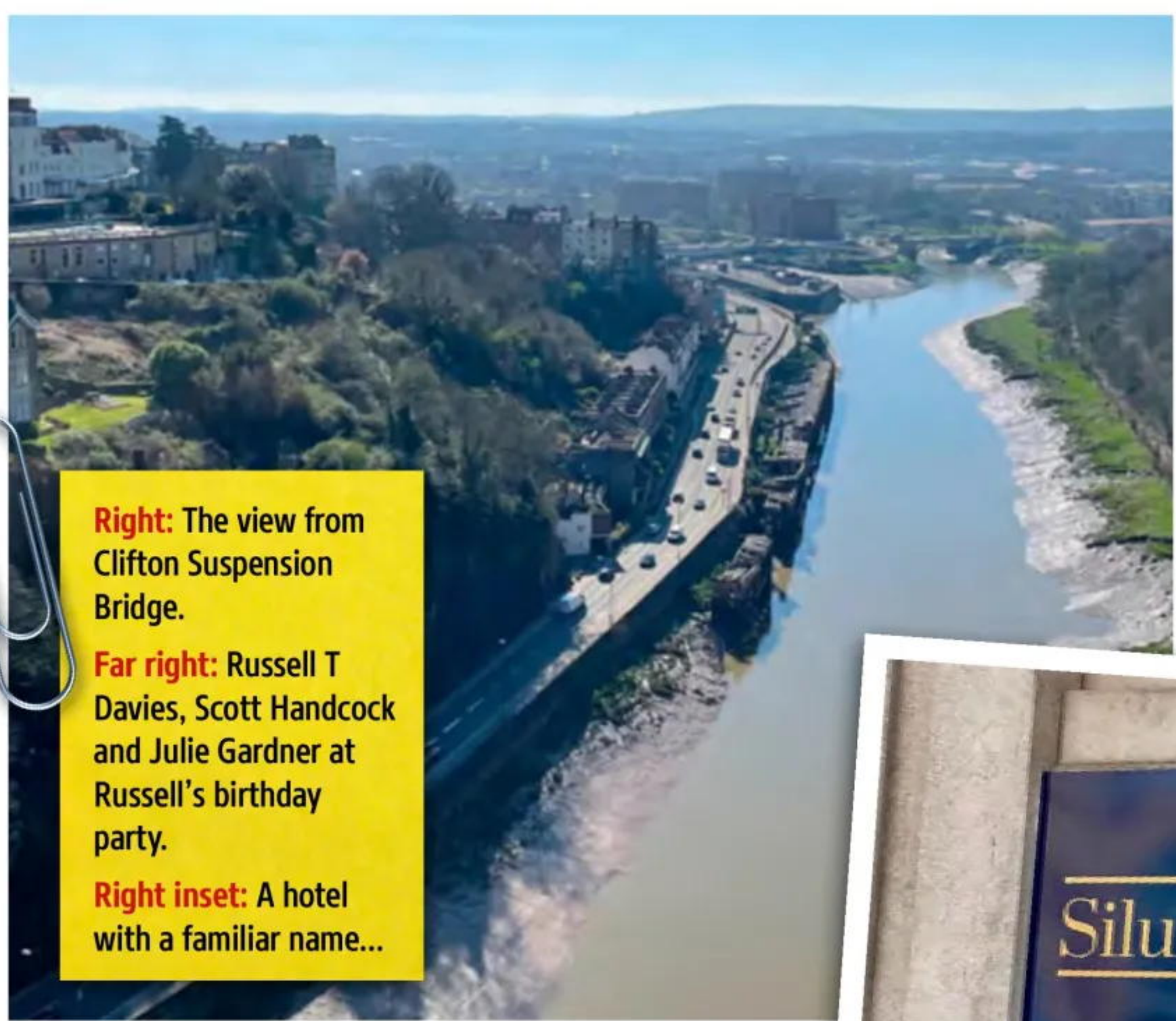
Outside, other crew members stand in for the TARDIS as we explore the estate's extensive gardens, and key grip Bobby Williams serenades everyone with a few verses from *Frozen*... which has greater significance than anyone at the time would know.



Below: Crew members walk across Clifton Suspension Bridge for a recce.

Bottom: Third assistant director Jen Day stages a shot in a country house.





Right: The view from Clifton Suspension Bridge.

Far right: Russell T Davies, Scott Handcock and Julie Gardner at Russell's birthday party.

Right inset: A hotel with a familiar name...



HAPPY BIRTHDAY

Russell & Jane



and elsewhere it was announced that Murray Gold will be returning to compose the music for both the Fourteenth and Fifteenth Doctors.

Wednesday 26 April

We briefly delve back into the Christmas period to complete location filming for our festive episode in Bristol.

Thursday 27 April

Celebrating 60 years, it's Russell's birthday! Meanwhile, the Block Four crew return to studio for some TARDIS action.

Friday 28 April

The week (and month) concludes with a new script catch-up meeting, where the editorial team gather to talk through delivery schedules and any other issues that may impact production.

This is just one of many routine meetings that happen every week. Others cover everything from locations to budgets, clearances to VFX reviews, contracts to titles discussions – alongside the regular page turns, tone meetings and planning meetings specific to each episode.

Today is also assistant production coordinator Liam Hobbs' last day in the office before he goes on paternity leave. Huge love and congratulations to him and Georgie! **DWM**

publicity material for this year's anniversary specials. On Stage 3, he's also reunited with two familiar actors from 2008. Meanwhile, the most expensive joke in *Doctor Who*'s history is shot at a nearby location.

Wednesday 19 April

It's a triple-unit shoot day as Julie Anne Robinson wraps on Block Three, David Tennant continues with his publicity material for the Specials, and Ben Chessell kicks off filming on Block Four – with Jinkx Monsoon's announcement. What isn't announced is that Jinkx's first day on set teams her with an unexpected name from the Tom Baker era.

Thursday 20 April

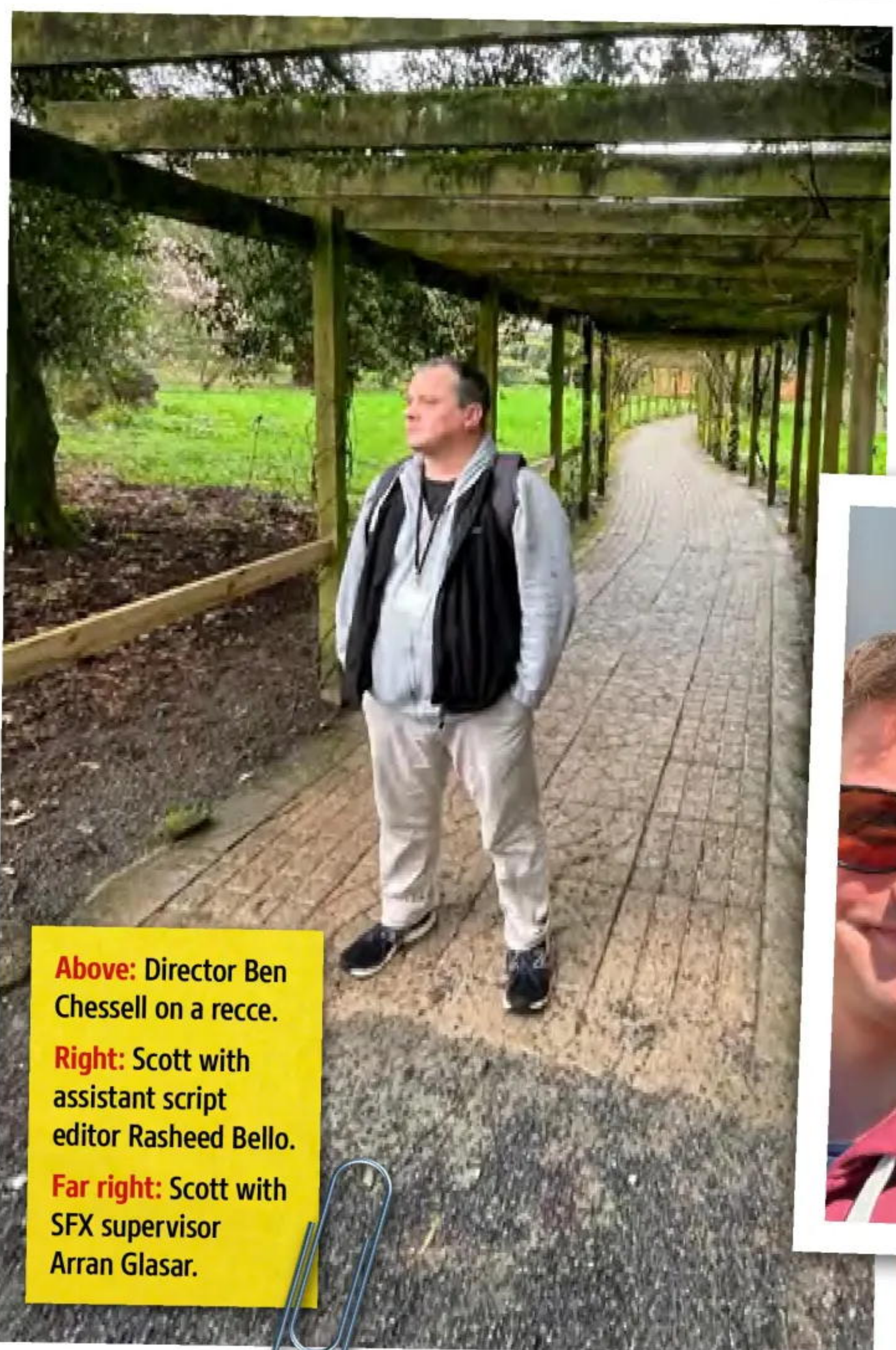
As the Doctor and Ruby's 1960s costumes are unveiled to the world, Russell delivers draft five of our opening Block Five episode...

Friday 21 April

... which is then issued to crew with revised scene numbers the following morning. The week ends with a joint 60th Bad Wolf birthday party for executive producers Jane Tranter and Russell T Davies.

Monday 24 April

A fourth draft of our second Block Five episode is delivered today, while filming for Block Four continues on a rooftop in Newport. Over Zoom, a writer meeting takes place to talk through an upcoming outline,



Above: Director Ben Chessell on a recce.

Right: Scott with assistant script editor Rasheed Bello.

Far right: Scott with SFX supervisor Arran Glasar.



Time and Space VISUALISER

Each issue, the Time and Space Visualiser looks back at a landmark moment and provides updates on *Doctor Who* luminaries, past and present...



▲ Ncuti Gatwa and Mei Mac at the BBC's Coronation Concert.

Television

Ncuti Gatwa was among those performing extracts from the works of Shakespeare as part of the BBC's *Coronation Concert*, presented by **Hugh Bonneville**. It's available on iPlayer.

David Tennant was the guest host of *Have I Got News For You* on 21 April. In August, he will return as the voice of droid master Huyang in *Ashoka*, an eight-episode *Star Wars* spin-off series on Disney+. Tennant previously voiced the role in *The Clone Wars*.

Jodie Whittaker and **Julie Graham** join the cast of the BBC's second series of *Time*, which promises to be a gritty portrayal of life inside a women's prison. **Siobhan Finneran** will return as prison chaplain Marie-Louise.



▲ Peter Davison in *The Windsors*.

Peter Davison played the ghost of King William IV in a coronation-themed episode of *The Windsors*. The one-off special is available via 4 on Demand. Davison, reportedly a "huge fan of the show", joined regulars including **Kathryn Drysdale** and **Matthew Cottle**.

Sylvester McCoy joins **Mark Williams** in the eleventh series of the BBC's *Father Brown*, playing the priest's old friend, Dr McClurg. **Ingrid Oliver** and **Ian Gelder** will also appear.



Obituaries

Peter Day, who was the visual effects designer on *The Evil of the Daleks*, *The Tomb of the Cybermen*, *Fury from the Deep*, *The Ambassadors of Death*, *The Dæmons*, *The Sea*



▲ Peter Day

Devils, *The Monster of Peladon*, *Genesis of the Daleks*, *The Deadly Assassin* and *The Sun Makers*, died aged 95 on 13 March. As its designer, he also found himself inside the weed creature in *Fury from the Deep*.



▲ Murray Melvin

Veteran actor **Murray Melvin** died at 90 on 14 April. He played Bilis Manger in the *Torchwood* episodes *Captain Jack Harkness* and *End of Days*, a role he reprised in a number of Big Finish productions



▲ Stuart Glazebrook

Stuart Glazebrook, a founder member of the *Doctor Who* Appreciation Society and a prolific fan artist in the 1970s and 80s, died on 3 May aged 70.



▲ Vilma Hollingbery

News has recently reached **DWM** that **Vilma Hollingbery** died, aged 89, on 11 September 2021. She played Mrs Harcourt in *The Doctor Dances*.



Ruth Madeley is to play Gabrielle Fox, the lead character in *The Rapture*, a new five-part drama for the BBC. Directed by **Chanya Button**, the series tells the story of forensic psychologist Fox, as she takes a job working in a maximum-security facility for juvenile patients.

Sacha Dhawan, **Charity Wakefield** and **Douglas Hodge** return for the third series of Hulu's *The Great*, which started on 12 May in the US. A UK release date yet to be confirmed. **Sylvestra Le Touzel** also joins the cast.

Theatre

David Tennant will play the title role in *Macbeth* as part of the 30th birthday celebrations of the London theatre the Donmar Warehouse. The new production is directed by Max Webster and will run for ten weeks from 8 December.

Miscellaneous

Ncuti Gatwa and **Yasmin Finney** are among those in online adverts from jeweller Tiffany & Co. Ncuti also features in the latest safety briefing video from British Airways.

David Bradley plays postman John Fry in the video for Lewis Capaldi's latest single *Wish You the Best*, which was released on 15 April.

Jinkx Monsoon has released a cover of *The Lavender Song* on her YouTube channel. This song will form part of *Everything at Stake*, her American tour this summer. Details can be found on her website.

ALEX MOORE



▲ David Bradley in Lewis Capaldi's latest video *Wish You the Best*.

This month in... 1981



Wednesday 10 June

Monty Python comedian Terry Jones wasn't in wacky mode when he introduced BBC1's late-night book discussion programme *Paperbacks* on Wednesday 10 June. "I'd never realised just quite how close to someone you feel when you're reading a book they've written, until I heard of the sudden death of Kit Pedler the other day. I was in the middle of reading his book *The Quest for Gaia* and I'd been hoping to talk to him about it on the programme tonight..."

Exactly three weeks earlier, on 27 May, Pedler – among other things, the co-creator of the Cybermen – had suffered a fatal heart attack in the self-built conservatory of his house at Doddington in Kent. He was just 53 years old. To the public, he'd become synonymous with *Doomwatch*, the BBC's early 70s drama about a government department investigating potentially dangerous scientific research. As a result, he'd become a familiar TV and radio personality – sometimes a Cassandra foretelling catastrophe, sometimes an advocate for alternative technologies.

Nuance and newspapers don't mix, so Pedler's death was reported under a variety of crass headlines: *Sudden death of Dr Doom* (the *Daily Express*), *Death of TV's 'Dr Doom'* (the *Daily Mirror*), and even *'Dr Who' dies* (the *Hull Daily Mail*, labouring under the misapprehension that Pedler was "the man who inspired Dr Who"). His *Doctor Who* and *Doomwatch* collaborator Gerry Davis told *The Times*: "The *Doomwatch* series was at the



forefront of the ecological movement in this country. Kit had a profound influence, he was almost like a founding father to organizations like Greenpeace Foundation and

The Friends of the Earth."

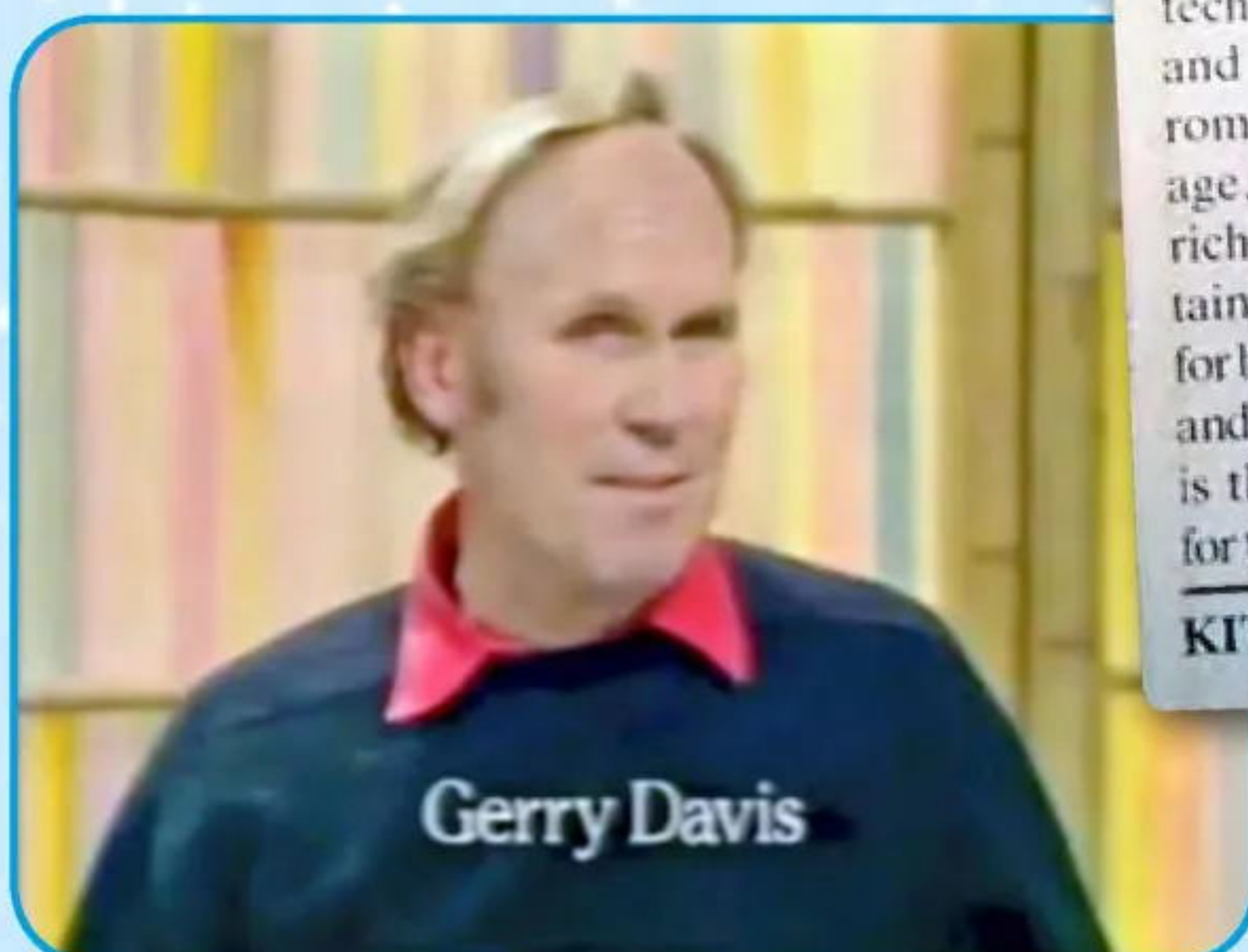
Doctor Who story editor Davis had first met University of London ophthalmologist Dr Christopher 'Kit' Pedler in 1966, while seeking to recruit a scientific adviser. Having (basically) invented the internet as a means for a super-computer to take over the world in *The War Machines*, Pedler pondered where elective spare-part surgery might lead, and came up with the (literally) heartless Cybermen, detailing scenarios for their first five encounters with the Doctor.

But that was only the beginning of his journey. With *Doomwatch* having made the balding, polo-necked Pedler the celebrity boffin du jour, he was swiftly signed to head the *Daily Mirror's* very own *Doomwatch* panel – "waiting to hear from YOU about the things that worry you – from aircraft noise to insecticides, from the state of your breakfast kipper to the state of your local river... CALL IN DOOMWATCH! THEY ARE READY FOR ACTION!"

In the last year of his life, Pedler had been busier than ever. In December 1980, he'd publicly dissed another late-1960s *Doctor Who* writer by dismissing the first episode of BBC1's pseudo-history series *Great Mysteries*, presented by Yeti/Great Intelligence deviser Henry Lincoln, as "appalling". According to the *Liverpool Daily Post*, he said that TV had "devalued inquiry into the real mysteries of the world because of its sensational showbiz approach".

In May 1981, he launched his own enquiry into the mysteries of the world (and beyond) with Thames TV's *Mind Over Matter*, a not unscientific but nonetheless open-minded survey of the paranormal, taking in remote viewing, spoon-bending and faith

healing, among other subjects. He died the day after the third of the six episodes he'd completed had aired.



Sudden death of Dr Doom

By WALTER PARTINGTON

DOCTOR DOOM—writer and scientist Dr Kit Pedler—who created the "Doomwatch" TV series and inspired the Cybermen (of "Dr Who") died suddenly yesterday aged 53.

Creator of TV 'Doomwatch' dies at 53

By PETER KNIGHTS

Dr Kit Pedler, the scientist and writer whose television series on the paranormal "Mind Over Matter" is being shown on ITV, died suddenly at his home near Sittingbourne, Kent, yesterday, he was 53.

He had completed six of the seven parts series and planned to make the final programme while the series was being shown on that it could include the reaction of viewers.

Dr Pedler was also co-creator of the BBC television series "Doomwatch" which he described as a series designed to "present a series of scientific facts which should be drawn to the attention of the public."

Contributor to 'Dr Who'

It was a part science, part fiction series featuring such figures as super-intelligent machines which threatened the world and "Monsieur X" who found it too strong to be a normal man.

Dr Kit Pedler speaking in *Mind Over Matter*.

How the 28 May editions of the *Daily Express* and *The Daily Telegraph* reported Dr Pedler's untimely death.

The Cybermen in *The Invasion* (1968).

Terry Jones on *Paperbacks*.

Pedler's book, *The Quest for Gaia*.

Gerry Davis interviewed on *Paperbacks*.

So to *Paperbacks*, on which Davis deputised for his late writing partner, describing his latest book to Jones: "Gaia is the name given by the ancient Greeks to the Earth goddess – the planet Earth. And *The Quest for Gaia*, this book, is really about the conflict between our industrial, consumerist society and Gaia... I think what makes this book different, if I may say so, is that there's been many prophets of doom, both before *Doomwatch* and after *Doomwatch*, and what Kit was, essentially, was a very human person and, I think, a poet, and what he's done is to distil the hope that lies within our human situation..."

It's striking that Davis, who knew him better than any of us, considered Pedler a poet. If he'd lived, we'd have seen his formerly fringe eco-beliefs become mainstream. *Paperbacks* previewed his final address to the world in the sixth episode of *Mind Over Matter*: "I think a scientist would have to be massively ignorant, or a confirmed bigot, to deny the evidence that the mind can make connections with space, time and matter, in ways which probably have nothing to do with the ordinary senses. And also he'd find it difficult to deny that these strange effects are compatible with current thinking in physics..."

Maybe the *Hull Daily Mail* had it right. Maybe he really was Doctor Who, after all.

ALAN BARNES

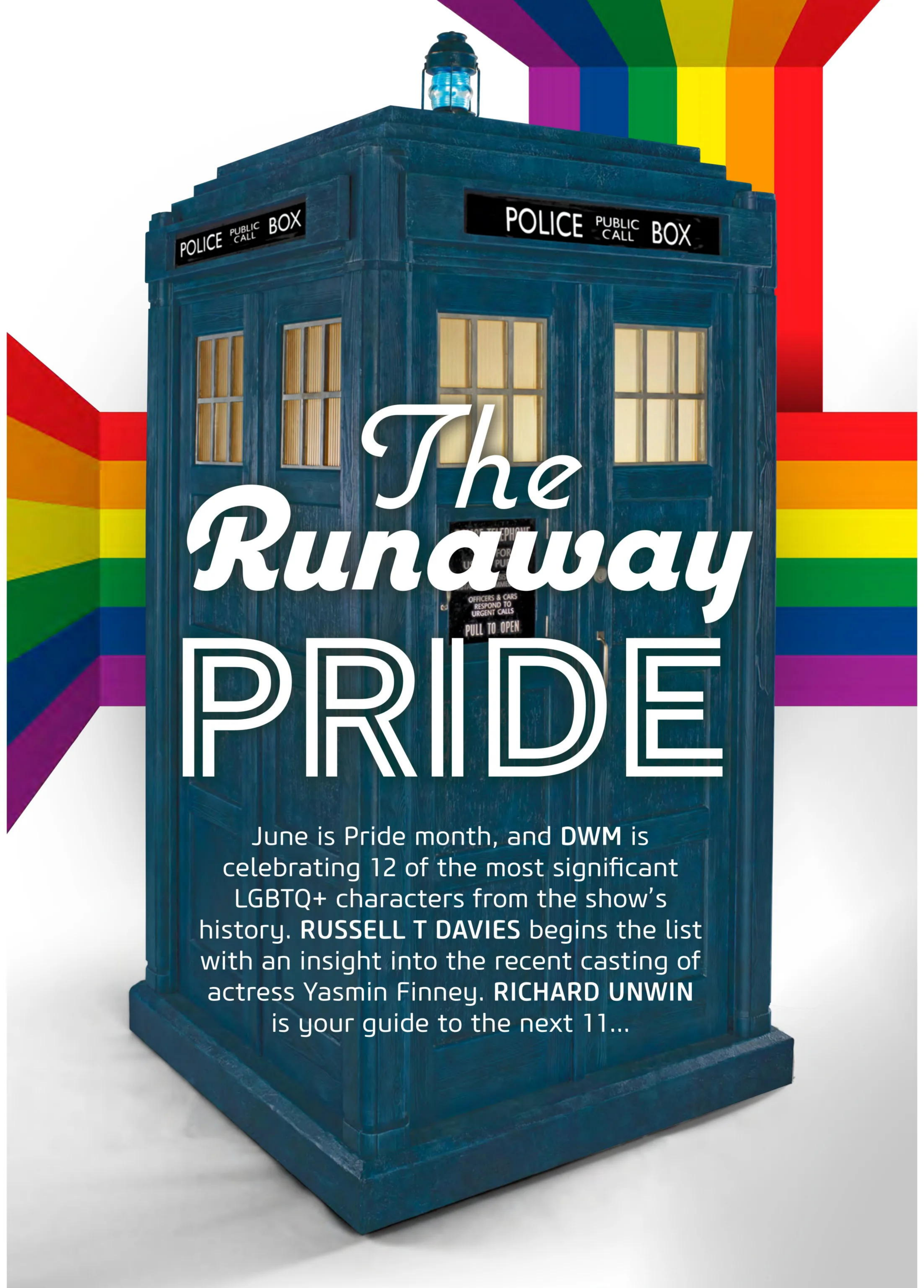
Also This Month

Friday the 5th

A murder is staged at BBC Television Centre, on the last day of recording for *The Visitation* – when the Terileptil Leader (Michael Melia) blasts the Doctor's sonic screwdriver with an energy beam, causing it to burst into flames. The killing was carried out at producer John Nathan-Turner's insistence, who considered it too convenient a device. "It had to go. I have no regrets," he said, years later.



In *The Visitation* (1982), the Terileptil Leader (Michael Melia) destroys the sonic screwdriver to the dismay of the Doctor (Peter Davison).



The Runaway PRIDE

June is Pride month, and DWM is celebrating 12 of the most significant LGBTQ+ characters from the show's history. **RUSSELL T DAVIES** begins the list with an insight into the recent casting of actress Yasmin Finney. **RICHARD UNWIN** is your guide to the next 11...



Rose

PLAYED BY YASMIN FINNEY

We're looking for good actors.

That's the most fundamental line. Good acting, gay, straight, in between, whatever, the actor we choose has to be good. That's the only thing that matters.

I find myself at the heart of a web – of my own making, okay! – discussing the rights and wrongs of casting, especially when it comes to LGBTQ+ roles. And it's an evolving thing. My stance changes over the years, as I learn more and more. My opinions change, like they're meant to. When I express a preference for casting gay actors in gay roles, some critic will hold up *Queer as Folk* from 1999 and say, but you cast straight men in that! Yes, I say, and I owe them everything; their bravery allowed me to move forwards, but more significantly, that was 24 years ago. Do you still think the same as 24 years ago? And then they stick their dummies back in their mouths and I think, oh, you do.

The joy of casting like this, is in making my own experience richer, and I hope the viewers' too. That's what's brilliant about working with Yasmin Finney – through contact with her, I've witnessed her ideals, her politics, her family, her fights, her triumphs, her life in this world. A life I might never have known. It's a journey and a joy. I love it, and I hope I can do more, more, more.

Yasmin Khan

PLAYED BY MANDIP GILL

The Thirteenth Doctor had several companions, but only one of them remained by her side for the entirety of her run. Yasmin Khan was the first companion in the history of *Doctor Who* to stay for a Doctor's entire era – just beating Jamie McCrimmon, who was present for all but one of the Second Doctor's adventures. And the connection between Yaz and her Doctor grew to become one of the most intense that the show has ever seen.

Speaking to *Doctor Who Magazine* in 2022, showrunner Chris Chibnall said, "It wasn't part of the plan. You're in a constant dialogue with the show because you see things come through and you think, 'That's interesting – we can slow burn that.' And that's sort of what happened with this. If you look at *Arachnids in the UK* [2018] it's there front and centre in the scene where Yaz's mum asks, 'Are you two seeing each other?' and the Doctor says, 'I don't think so. Are we?' Later in the episode, when Yaz describes the Doctor as the best person she's ever met, we noticed a real intensity to Mandip's performance."

"The last thing I expected was for the first woman Doctor to have a queer relationship – or any relationship at all – but it was very exciting!" says fan Sarah U, an interior decorator from Ohio. "When I first began to notice that Yaz had feelings for the Doctor, I wasn't sure if what I saw was purposeful or my own wishful thinking. I was more invested in what I thought were hints at Yaz's queerness: her mum's assumptions and her mental health struggles as a teen. I certainly thought that any feelings were unrequited, and was totally surprised in *Eve of the Daleks* [2022] when both Yaz and the Doctor admitted to Dan that they had feelings for each other. What spoke to me the most was when Yaz said, 'I've never told anyone. Not even myself.'"

Jake Willis and Adam Lang

PLAYED BY WARREN BROWN AND MATTHEW McNULTY

It took a surprisingly long time for *Doctor Who* to feature a modern married gay male couple in central roles, but *Praxeus* (2020) did it beautifully and was well worth the wait. Jake and Adam come across as real people with real relationship problems – an everyday gay couple who just happen to be an ex-police officer and, er... an astronaut. And to top things off, Jake saves all of humanity by heroically piloting a shuttle carrying the Praxeus antidote into the stratosphere, and then shares a romantically triumphant snog with his husband on board the TARDIS.

The queer relationship depicted in this episode struck a particular chord with fan Kevin Burnard, an industrial drone operator from California. "With Jake and Adam in *Praxeus* I felt, as I often do with author Pete McTighe's writing, that someone from a world I recognised was creating a story about people I recognised," he explains. "Jake's anxieties around his relationship and, frankly, his ability to juggle masculinity with emotion while at the same time trying to match up to another man who's also his partner, are really familiar to me."

"When I was growing up, trying to figure out who I was, I never had queer role models on screen that I could look up to or identify with," says Pete McTighe. "I suspect that the whole process of coming out would have been much easier if I had. And now, there's loads of them, which is brilliant for young people today – and that's because of the pioneering work done in television by people like Russell T Davies."



THE WAKING ALLY

The 20th-century run of *Doctor Who* is often described as being 'camp', and has certainly attracted more than its fair share of LGBTQ+ fans – but when it comes to actual, verifiable representation of sexuality and gender minorities on screen, those first 26 seasons are a little thin. There are

plenty of characters that we can make assumptions about, but if we look only at authorial intent, then the pickings are slim.

Arguably there are all sorts of creatures in the early series that could be described as 'non-binary' – from Quarks to Chameleons – but the first individual to be positively identified as such is Alpha Centauri in Season 9's *The Curse*

of *Peladon* (1972, far left). "I think he's rather sweet. Or is he a she...?" asks Jo Grant, to which the Doctor replies: "Neither. She is an it. It's a hermaphrodite hexapod."

Later on in the same season we get the show's first real stab at representing a gay man – with scientist Stuart Hyde in *The Time Monster* (1972, left). While the character isn't explicitly referenced as such, he's so clearly coded (and played by Ian Collier) as a homosexual stereotype that few would quibble with this interpretation. When Dr Ruth Ingram (Wanda Moore) exasperatedly asks: "Oh why are you men so spineless?", Stuart is quick to retort with: "Luvvie – I'm not men. I'm Stuart Hyde – registered, card-carrying, paid-up, coward!" It's a somewhat clumsy and very 'of its time'

characterisation, but Stuart being there at all – camping things up at tea-time in 1972 – was a step on the road to progress.

Then in *Survival* (1989, above), the final transmitted story of *Doctor Who*'s original run, we get hints of a lesbian romance between companion Ace (Sophie Aldred) and Cheetah Person Karra (Lisa Bowerman). Before any of these themes were able to be examined in any detail, however, the axe fell and the show was cancelled.



Bill Potts

PLAYED BY PEARL MACKIE

Accompanying the Twelfth Doctor in Series 10 (2017), Bill Potts was the first full-time 'openly' gay companion in *Doctor Who*. When actress Pearl Mackie revealed her character's sexuality in an interview – before she had appeared on screen – the UK press were quick to sensationalise the fact.

Speaking at the Series 10 press launch in 2017, showrunner Steven Moffat had some stern words for the assembled journalists: "You just did a headline out of someone being a fairly average person. What are you talking about? It is important that we don't make a big fuss about this in a children's show, which communicates directly with children. We don't want young kids – who may happen to fancy their own gender – we don't want them to feel as if they are some kind of special case, as that's frightening. And it's not your job, journalists, to frighten children. It is my job, and I will decide that."

"Bill was everything to me!" exclaims Sarah U. "Pearl Mackie was brilliant in the role, giving Bill humour and heart that made her very relatable. Her relationship with her foster mum and her failed dates felt very real. Bill has her fair share of cute and funny gags, but the drama of her relationship with Heather [Stephanie Hyam] creates a fun sci-fi plot in her first episode, and becomes the romantic climax of the season finale. Seeing the heroines show up to save the day with a lesbian kiss was magical!"



Missy

PLAYED BY MICHELLE GOMEZ

In 2014's *Dark Water* viewers were astonished to discover that Michelle Gomez's 'Gatekeeper of the Nethersphere' character was, in fact, a female incarnation of the Master. This was the first time we'd seen a Time Lord to have changed sex on screen, and the groundbreaking transformation paved the way for Gallifreyan gender to become a much more flexible thing.

Speaking to *Doctor Who Magazine* in 2014, Gomez said: "Well, hopefully, depending on what happens with Hillary Clinton's campaign, if it's time for the first female President of the United States, I feel like, yeah, let's have a female Master... There's such a shift now, especially with this generation coming up, gender is interchangeable. It's sort of universal unisex. People are people. Regardless of whether you're a man or a woman, what's important is who you are as a person. I love that *Doctor Who* has made that leap, that crossing, that switch of genders."

Asked if Gallifreyan gender-swaps reflected anything about her experiences as a trans woman, 27-year-old writer Molly Marsh offers words of caution: "I don't know that Missy counts as trans representation any more or less than the Doctor does," she says. "Both have changed gender, and it's unclear within the narrative whether this 'transition' is a conscious decision or not."

"The *Doctor Who* character that I feel the most represented by as a trans person is actually Peter Capaldi's Doctor," she continues. "I've come to view that amazing scene in *Deep Breath* [2014] where he asks Clara to 'Please, just see me,' as an extended metaphor for the transgender experience. The Doctor wants his best friend to see him the way he sees himself, and she's struggling with that."

"I'm very excited about the upcoming trans representation in *Doctor Who*," says Molly. "Everything I've seen from Russell T Davies suggests that his vision for the show includes all kinds of queer people, such as Jinkx Monsoon, Pete MacHale and Yasmin Finney."

Madame Vastra and Jenny Flint

PLAYED BY NEVE MCINTOSH AND CATRIN STEWART

First introduced in *A Good Man Goes to War* (2011), the Silurian Madame Vastra and her human partner Jenny make up two thirds of 'The Paternoster Gang' – a group of the Doctor's associates based in Victorian London. Alongside their Sontaran colleague Strax, the pair would reappear throughout the Eleventh Doctor's tenure, and in *The Snowmen* (2012) are revealed to be a married couple. During the episode, the hapless maid of a stately home answers the front door, only to be confronted by Vastra introducing herself and Jenny with the immortal line, "Good evening. I'm a lizard woman from the dawn of time, and this is my wife."

"I loved that, because there was no big drama made about it," said Vastra actress Neve McIntosh, speaking to *The Herald* in 2015. "We just turned up and it was like, 'I'm married now,' and carried on with the story. I think if it's a big deal people need to look at themselves."

Asked if she thought that it was important for a mainstream audience to see characters who are in same-sex relationships, Jenny actress Catrin Stewart told *DWM* in 2014: "I hadn't realised what a big deal it was until I'd done conventions. People have come up to me and said, 'You're an inspiration and it's really helped me.' That's amazing to hear, and you know? Why not? Someone said it's not weird that Jenny's gay, it's weird that she's with a lizard. That's really clever."



LOVE AND WAR

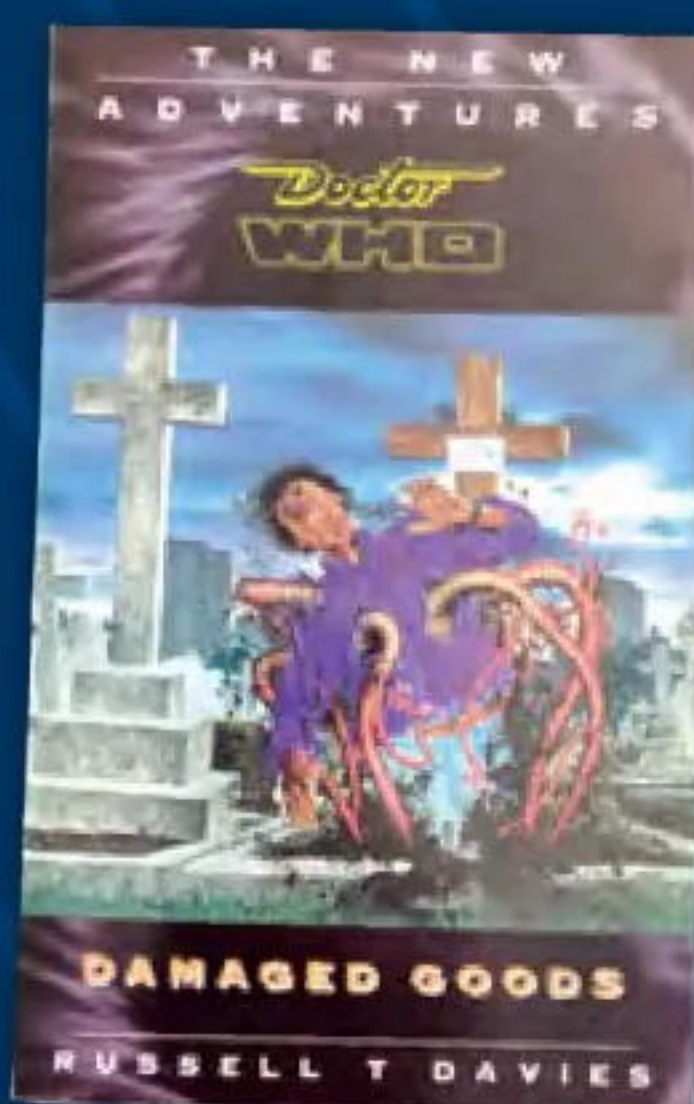
After the TV series was taken off air in 1989, the Doctor's adventures continued in other formats – including the *New Adventures* novels published by Virgin between 1991 and 1997. Describing themselves as “stories too broad and deep for the small screen”, they featured several notable LGBTQ+ characters, a rich vein of



representation that culminated in bisexual companion Chris Cwej having a gay encounter in *Damaged Goods* (1996, right) – a book written by none other than current showrunner Russell T Davies.

A few years later, in 2003, Davies was also quick to praise a lesbian kiss depicted between companions Izzy Sinclair and Fey Truscott-Sade in the *DWM* Eighth Doctor comic-strip story *Oblivion* (left). In a letter published in issue 330, he called the kiss “a very marvellous thing, and important (maybe more than you know)”.

He suggested that it “will be remembered for decades to come”. And here we are now – still talking about Izzy and Fey, two decades later.

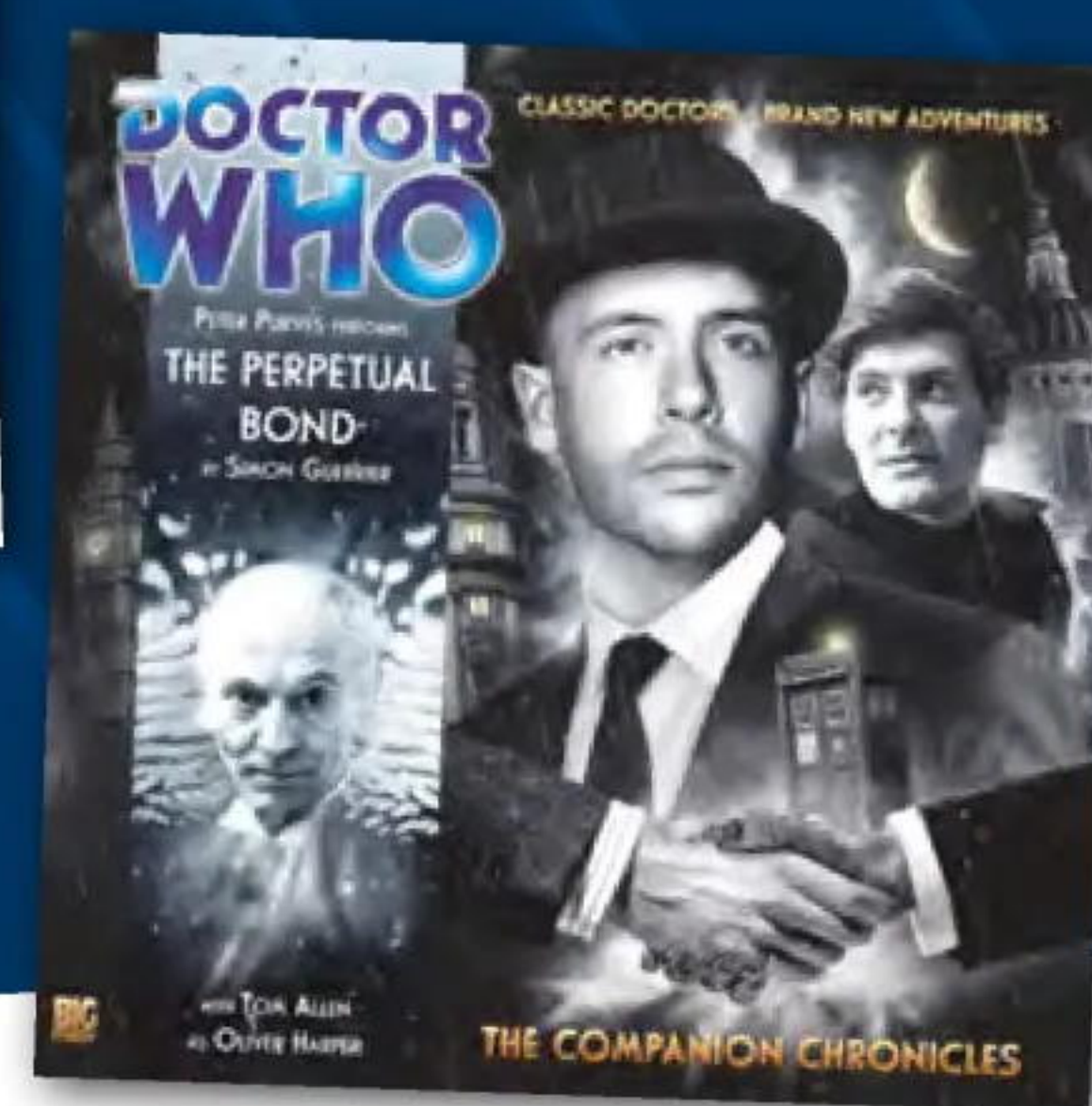


Just as in the wider world, trans representation in TV *Doctor Who* has some catching up to do – and indeed, now looks set to do so in forthcoming adventures. Leading the way in that department has been the

audio production company Big Finish. Their much-lauded Eighth Doctor series *Stranded* – released across four box sets from 2020 to 2022 – featured trans actress Rebecca Root (right) as trans companion Tania Bell, and also involved her in a lesbian relationship with previously established companion Liv Chenka.



Other examples of Big Finish's LGBTQ+ representation include breaking new ground by giving the First Doctor a gay companion in the *Companion Chronicles* series. Oliver Harper, a city-trader from 1966 played by Tom Allen, accompanied the Doctor and Steven Taylor for three stories released in 2011 (below). More recently we've been introduced to recurring character Calypso Jonze – a non-binary, trans, pansexual bounty-hunter played by Robyn Holdaway, who has appeared alongside the Sixth Doctor in two stories to date.



Clara Oswald

PLAYED BY JENNA COLEMAN

Clara Oswald was not simply a companion to two Doctors – she was a complex space/time event. Compared to her relationship with causality, Clara's sexuality is quite straightforward. She's bisexual. She likes girls and boys. And so does at least one of her ‘splinters’ – given that Oswin Oswald in *Asylum of the Daleks* (2012) speaks about having crushes on a boy called Rory and a girl called Nina. Primary Clara first alluded to her attraction to women in one, small, throwaway line – but perhaps it's not quite as inconsequential as it first appears...

In *The Magician's Apprentice* (2015), we see Clara teaching her class at Coal Hill School about Jane Austen, describing the classic author to them as an “amazing writer, brilliant comic observer, and, strictly among ourselves, a phenomenal kisser.” For most of the kids growing up in ‘the wilderness years’ when *Doctor Who* was off-air, such comments from a teacher would have been unthinkable. Section 28, a piece of legislation effectively banning the ‘promotion of homosexuality’ in classrooms, was introduced in the UK in 1988 – which was also the year we saw Coal Hill School for the final time in the original run of *Doctor Who*.

The law was repealed in 2003 – the same year that *Doctor Who* was announced as returning from the void. And although it may seem a relatively small moment, there's something satisfyingly triumphant about Clara owning her identity in a setting where she couldn't have done, not long before. Nice one, impossible girl.



Canton Everett Delaware III

PLAYED BY MARK SHEPPARD

Joining the Eleventh Doctor for an epic escapade in 1969 USA, Canton is an ex-FBI agent who's been forced to quit the bureau because of his desire to marry his partner...

Taking the battle against the sinister Silence in *The Impossible Astronaut/Day of the Moon* (2011) in his stride, Canton ends the adventure by asking President Nixon for personal permission to get married. Initially amenable to the idea, the President asks if the person whom Canton wants to marry is Black. But when Canton pointedly replies “Yes. HE is,” Nixon changes his mind and suggests that, for now, the Moon is a more reasonable destination than same-sex marriage!

Canton's final scene went down well with Kevin Burnard. “I love that the episode has very little patience for period homophobia,” he says. “When Canton comes out to Nixon, the episode's having fun at Nixon's expense. It's gleefully saying, ‘We can do better than history.’ And I agree!” Same-sex marriage would eventually become legal in the UK in 2014, and across the USA in 2015.

“It's not an afterthought by any means,” said actor Mark Sheppard, speaking to *DWM* in 2012 about the character's sexuality. “It is very much, absolutely who Canton is. In 1969 he went, ‘Yeah, deal with that one.’ HE is. I've seen people walking around in T-shirts with my face on that say, ‘Yes. HE is.’ – which is just fantastic. I'm honoured.”





Captain Jack Harkness

PLAYED BY JOHN BARROWMAN

Arriving with a bang in *The Empty Child* (2005), the ‘omnisexual’ Captain Jack Harkness was the first openly queer hero character to appear in *Doctor Who*. Starting as he means to go on, the con man from the future compliments both male and female physiques in his very first scene – and then continues to flirt shamelessly with all and sundry across time and space, recurring throughout Russell T Davies’ first tenure as showrunner as well as leading the spin-off show *Torchwood*.

“Bisexual is a label I’ve often used, and it’s one I think feels best for me,” says Kevin Burnard. “*Doctor Who* is honestly what made me first consider it as an option – through characters like River, Jack, and Clara. I must have been barely ten when I first saw Captain Jack Harkness on screen and, to be honest, I mostly felt weird about it! I had never seen anything like it. Watching Jack helped me to understand that it’s okay not to fit into an easy box, and that it can be heroic, too.”

“Jack had a deep effect on me, watching as a young queer person,” agrees Reece Connolly. “In a show jam-packed with extraordinary things, to me Captain Jack almost felt like one of the most alien things of all – a fun, cool, charismatic character (one of the good guys!) living life as an out-and-proud, unapologetic omnisexual being/action hero. He was obviously – especially looking back – very inspiring.” **DWM**

Alonso Frame

PLAYED BY RUSSELL TOVEY

All the nice boys like a sailor – even if the sailor in question is midshipman on board a doomed spacefaring replica of the RMS *Titanic*. After we met Alonso in *Voyage of the Damned* (2007), it was a lovely surprise to encounter him once again during the closing scenes of *The End of Time* (2009-10, below). The Doctor, in matchmaker mode, sets him up on a surprise date by having a waiter in a space bar pass a note to a brooding Captain Jack, informing him of Alonso’s name...

“That’s such a beautiful, standout scene for me, precisely because it’s the Doctor just wanting two of their friends to be happy and cared for in that moment,” says London fan Reece Connolly, a performer and co-creator of the *Gallifrey Cabaret* – a queer *Doctor Who*-themed variety night. “The fact that it’s two men isn’t even addressed. It’s not the point of the scene, so there’s a sense of this kind of relationship being totally normal, and also a source of joy – which obviously queer love is as much as any other!”

The notion that it was their hero, the Doctor, setting up his male friends with each other as part of his ‘grand farewell tour’ meant a lot to many young fans. “Seeing someone as well-travelled and wise as the Doctor just totally accepting that part of Jack and Alonso definitely inspired a hopefulness and comfort in relation to how I saw the world, and how I began understanding my own queerness,” adds Reece.



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PROFESSOR XXX

Intergalactic archaeologist and Doctor's wife **ALEX KINGSTON** makes space in her diary for **DWM**. "I never felt it was the end of River, because the end of River is the beginning of River," she tells **DAVID RICHARDSON**.

Above from left: Alex Kingston as River Song in *Silence in the Library* (2008), *The Time of Angels* (2010), *The Impossible Astronaut* (2011), *The Wedding of River Song* (2011) and *The Angels Take Manhattan* (2012).

Right: Promotional art showing Alex as Prospero and Jessica Rhodes as Miranda, in the 2023 RSC production of *The Tempest*.

It's March 2023 and we're meeting Alex Kingston just five days after she completed a stage run as Prospero, the lead character in *The Tempest*. Because Prospero is traditionally cast as male, Alex is the first woman to have played the part for the Royal Shakespeare Company.

"It's very difficult to let that character go," she says. "I have a ritual that I do with all of my characters when I finish. When an actor is rehearsing a play, you have to make yourself open, and I believe that the spirit of that character enters you. Even at the end of a performance I'll go home thinking I'm myself, but I'm not really; I still have that character living alongside me. It isn't necessarily great for the person that you're living with, depending on the character you're playing. So at the end of each run, once we've had our final bow and everybody has gone, I'll sneak back onto the stage. I ask the spirit to leave me and thank it for being my guide during the run, but now it can go. And I release it into the auditorium and walk away."

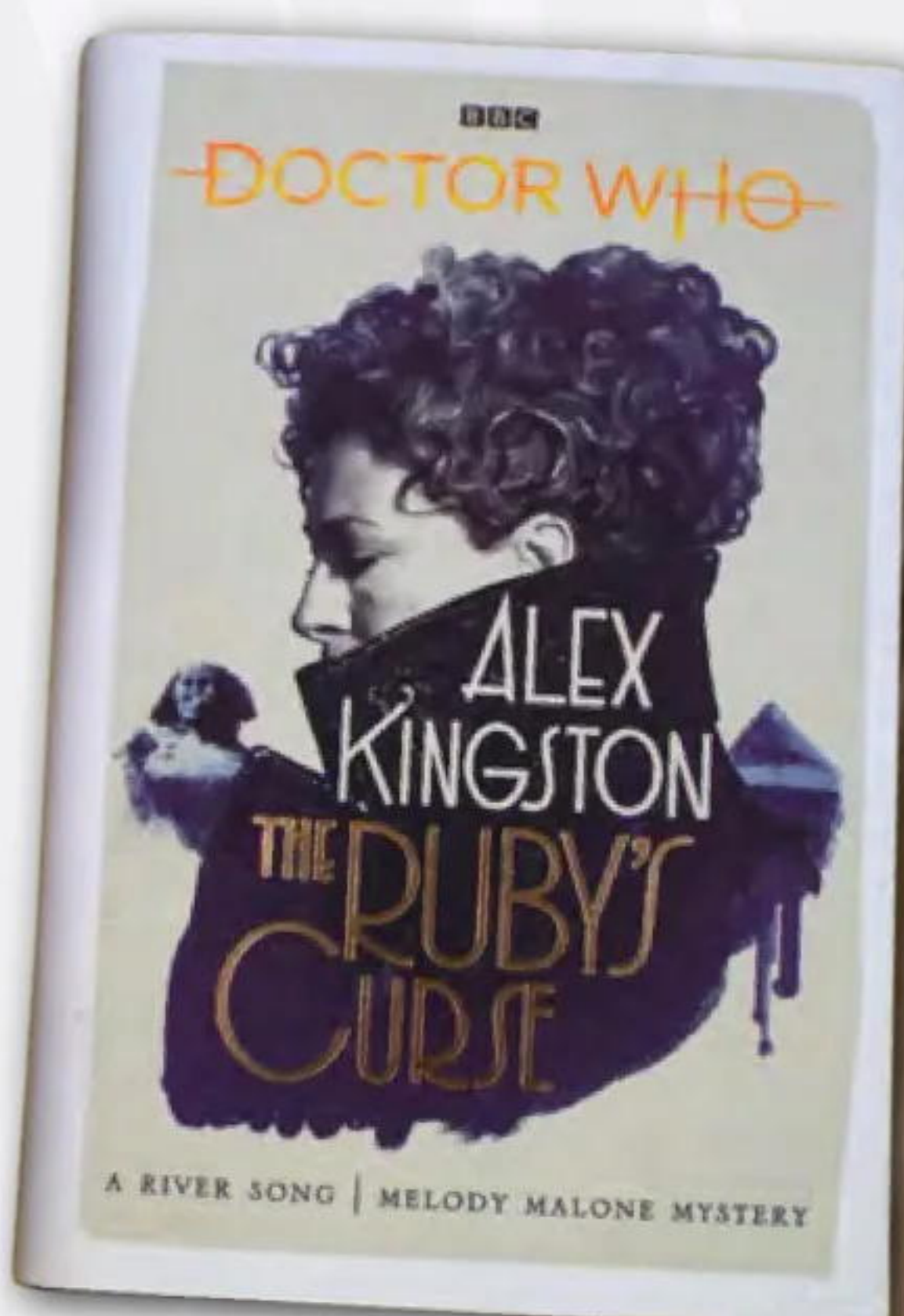
River Song, however, is one character Alex is unlikely to exorcise. River first appeared in *Doctor Who* in 2008 and made her last screen appearance in 2015, but since





then there have been dozens of audio adventures from Big Finish, together with a BBC Books *Doctor Who* novel, *The Ruby's Curse* (2021), which Alex wrote herself. River has been a constant in her life for the past 15 years, and her passion for the character, the series and its fans remains as strong as ever. *Doctor Who*, in fact, cuts right to the heart of why she decided to become an actor in the first place.

"I had an unusual childhood in the sense that I was the oldest of three girls, and my middle sister was born profoundly physically and mentally disabled," Alex reveals. "My mum had to be an absolutely devoted carer for my sister. Not that she didn't care for me, because she did, but her focus was on my sister. I just went into my own fantasy world and played a lot with my dolls and toys, and I was a child for a very long time. I think having to entertain myself sent me on the way to being an actor. My mum's brother in Germany is an actor, so there were creative genes swimming around, but I think a lot of me being who I am is down to my family situation."



Having studied at RADA, Alex spent years honing her craft in regional theatre and in TV dramas as diverse as *Soldier Soldier*, *Crocodile Shoes* and *The Knock*. Her life would change forever when the BBC cast her as the lead in *The Fortunes and Misfortunes of Moll Flanders*, playing opposite Nicola Walker and future James Bond Daniel Craig. →



Above: As River Song in *A Good Man Goes to War* (2012).

Above inset: Alex's *Doctor Who* novel *The Ruby's Curse* (BBC Books, 2021).

Left: As the title character in *The Fortunes and Misfortunes of Moll Flanders* (1996), with Daniel Craig as James 'Jemmy' Seagrave.

Right: As Dr Elizabeth Corday, with Eriq La Salle as Dr Peter Benton, in Alex's first *ER* episode, *Ambush* (1997).

Far right: As Mrs Bennet in *Lost in Austen* (2008).

Right inset and below: As Dr Elizabeth Corday in *ER*.

Below right: As River Song in *Silence in the Library*.



→ “I went to America to publicise *Moll Flanders*,” she recalls. “I was on my way to the airport when I was asked to divert and go and meet the producers of *ER*. We met, had a chat, I went to the airport – and by the time I got back to the UK they’d offered me the part.”

Alex joined *ER* as Dr Elizabeth Corday at the start of the show’s fourth season, which aired in 1997. By then, NBC’s Thursday night medical drama was the highest-rated show in North America, with one episode reaching a staggering 48 million viewers domestically. It was sold across the globe, made all its regulars into stars, and remains the bar that all other hospital dramas aspire to reach. “It happened faster than I was able to compute, which in a way helped me,” Alex says. “If I’d actually realised how massive the show was, it would have put an enormous amount of pressure on me that I’m not sure I would have been able to handle. I hadn’t even watched *ER*, because I was always in the theatre.”

Although filming began early in the summer of 1997, Alex made her first on-screen appearance in the season opener, *Ambush*, which was broadcast live on 25 September. “I wasn’t intimidated by the live episode at all. The other actors were panicking because the normal ten days you had to record a show, those were spent rehearsing. For me that was the easiest thing to do. It was like the theatre where you had your rehearsal and at the

end of it you had your performance. It was quite a good way for me to start that journey.”

Alex would stay with *ER* for 160 episodes, spanning nine seasons, and became one of its most loved and recognised faces. “I look back on it so fondly,” she says. “I had the most wonderful time filming; we all got on and

I made some wonderful friends. I like the

fact that, because it was a hospital show, we were supposed to just look like normal people. There wasn’t that pressure for us all to look super-glamorous all the time.”

After leaving *ER*, Alex remained busy filming series on both sides of the Atlantic, including *Lost in Austen* for ITV and a guest role in *CSI: Crime Scene Investigation* in the US. So when first approached by *Doctor Who*’s casting director Andy Pryor about a part in the upcoming Series 4, she was forced to decline. This didn’t deter the *Doctor Who* team, who later came back with the offer of another role – one that would go on to define the next chapter of her life.

“I was living in the States and I had no idea of the *Doctor Who* reboot,” she says. “All I could really remember was *Doctor Who* as it was coming to an end in the 1980s. I was assured by everybody back in England that this was amazing, that technology had caught up, and that it was something I should definitely do if I was offered a role again. The next time, they offered me River Song, and I accepted!”

Alex made her entrance as the space-and-time-travelling archaeologist in *Silence in the Library*, meeting the Tenth Doctor for the last time while he was meeting her for the first – two people approaching their relationship from different temporal trajectories. “I wasn’t given any more information,” says Alex. “As far as I was concerned it was a little under a month’s work. I was still living in America at the time, so I came over to the UK and had a great time with O-T Fagbenle and Steve Pemberton



FEEL THE FEAR

Having grown up watching *Doctor Who*, Alex has strong childhood memories of Yeti in the London Underground (in 1968's *The Web of Fear*) and giant maggots in a Welsh coal mine (in 1973's *The Green Death*). However, despite her love for monsters from the 'classic era', she didn't get to work with any on screen. Instead, she faced brilliantly chilling foes from the darkest corners of Steven Moffat's imagination.

"I loved the new enemies that Steven was creating, because they weren't just any old monster," says Alex. "They always had something to do with people's inner fears or

psyche. He was so clever in that regard.

"I love walking into old cemeteries. I remember as a teenager going into cemeteries and looking at those angels and figures and wondering to myself whether, when the gates are closed at night, they all come alive and walk among the spirits? I'm sure I'm not the only one who had that notion. Steven tapped into that with the Weeping Angels and turned it around. That's so smart.

"The same goes for the Silence. They could be around us and interacting with us, but we just don't remember. It's absolute genius. They will continue as foes for Doctors to come because they're too delicious to forget... except you do, because they are the Silence!"

and everyone. One of them had the flu and then we all got the flu, and we were all in our astronaut suits with the big bulbous helmets on, with sneezy noses dripping away inside, which was not nice. But I just thought it was going to be a wonderful two-episode storyline. I had absolutely no idea I'd be back."

Within two years *Doctor Who* would undergo another transformation – gaining a new Doctor in Matt Smith and a new showrunner in River's creator, Steven Moffat. Given the character's detailed backstory, it's perhaps unsurprising that Moffat chose to bring back River alongside the incoming Doctor and his companion Amy Pond (Karen Gillan). As a result, in 2010 Alex returned for *The Time of Angels* and *Flesh and Stone*, which, though broadcast fourth and fifth, were actually the first episodes of the new series to be produced.

"THEY SHOT THE ANGELS EPISODES FIRST WITH ME, AS I KNEW THE WORLD AND THE ROPES, SO I WOULD BE A GOOD SUPPORT TO THESE TWO NEW YOUNG ACTORS."

"They didn't shoot Matt and Karen's introductory episode first, as it was felt that the pressure of stepping into David Tennant's shoes would've been too great," Alex explains. "So they shot the Angels episodes first with me, as I knew the world and the ropes, so I would be a good support to these two new young actors. I think that was a very smart decision. Karen and Matt just did not have a clue about what was going to happen to them. I remember sitting with them in a restaurant after filming one day and I said, 'Enjoy this anonymity now because your lives are going to completely change forever.' They were both looking at me and not quite understanding what I meant. And look at them now. It's extraordinary."

As the Eleventh Doctor's era progressed, it began to embrace a larger ensemble, with Arthur Darvill's Rory officially becoming a companion in Series 6, and River settling in as a recurring fourth member of the TARDIS team.

Brimming with confidence and swagger, Moffat's second series kicked off with a lavish two-parter that included filming at Lone Rock in Utah, which was chosen →

Above left: With a Weeping Angel in *The Angels Take Manhattan*.

Top left: Yeti in the Underground in *The Web of Fear* (1968).

Top right: Giant maggots in *The Green Death* (1973).

Above: The Silence in *Day of the Moon* (2011).

Below left: With Amy (Karen Gillan) in *The Time of Angels*.

Below: A publicity shot for *The Impossible Astronaut* with Matt Smith (as the Doctor), Karen Gillan (Amy) and Arthur Darvill (Rory).



Right: The Doctor – or is it the Teselecta? – and his wife in *The Wedding of River Song*.

Right inset: Rory and Amy with their baby – later River Song – in *A Good Man Goes to War*.

Below left: *The Diary of River Song* Series Six (Big Finish, 2019), in which River meets several people from the Doctor's past.

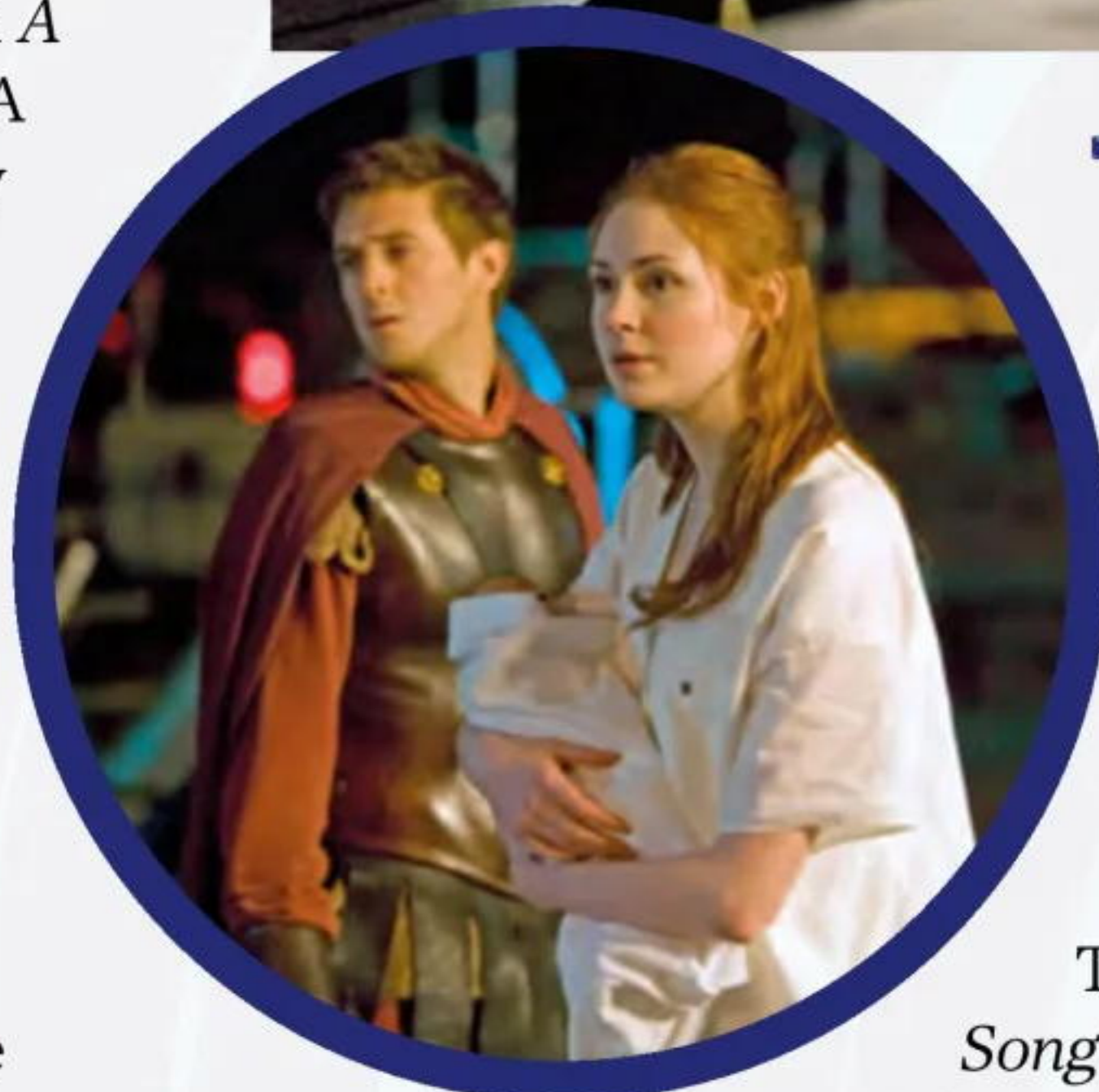
Below centre: Alex has played River opposite Tom Baker as the Fourth Doctor on audio.

Below right: River meets the Eighth Doctor in *Doom Coalition 3* (Big Finish, 2016).

→ to represent Lake Silencio – the location where the Doctor was to meet his demise at the hands of *The Impossible Astronaut* (2011). “That felt big and expansive,” Alex points out. “I just thought the choice of location was brilliant and cinematic; they really went for it. That whole season was a very big story, and more and more was being revealed about River and what was going on. We didn’t even know if the Doctor was dead. It was Steven just being allowed to freefall in terms of the ideas in his head.”

After three years in which River remained an enigma, the truth about her relationship with the Doctor and the Ponds was finally revealed in *A Good Man Goes to War* (2011). A secret hidden in plain sight, Amy and Rory’s newborn daughter, Melody Pond, would grow up to take a new name – River Song. It was a twist that was carefully concealed by the *Doctor Who* production team, with Alex the only actor to be given advance knowledge.

“I spoke to Steven on the phone and he said, ‘I’ve got this idea and I need to know if you’re available for it, because if you’re not I can’t write this.’ I let him know when I was available and he told me the outline, but I had to swear not to tell anyone. I’m very good at keeping secrets. Matt, Karen and Arthur had guessed I knew something and tried to persuade me to tell them, but I wouldn’t! Even when we had the script for that episode, the reveal wasn’t in it. They kept those pages out so the crew didn’t know. The actors were given the single pages – I’m not even sure when. And even on shooting day, the pages weren’t there and it was only then, at the last minute, that the crew saw the reveal. They managed to keep the secret and avoid any leaks at all. That takes a lot of doing.”



"I STILL GET PEOPLE GOING, 'YOU'RE NOT REALLY MARRIED TO HIM BECAUSE HE WAS A TESELECTA!'"

The season climaxed with *The Wedding of River Song* (2011), a game-changer that, despite its title, left the status of the relationship between the Doctor and River up to the viewer's interpretation. “I still get people going, ‘You’re not really married to him because he was a Teselecta!’” Alex laughs, referring to the shape-shifting craft that had taken on the Eleventh Doctor’s form. “I’m like, ‘Thank you very much, I *was* married to him. I’m his wife!’”

The much-loved, clearly defined and brilliantly played Pond family unit wouldn’t last long in Series 7, with Amy and Rory taking their leave in 2012’s *The Angels Take Manhattan*. Did their departure feel like it might be the beginning of the end for River Song? “It was very sad when Karen and Arthur left. We were the tightest and the closest group, because we’d worked together so much. It was a

THE EXTENDED FAMILY

In 2015 Alex stepped into the Big Finish studio to record a first volume of full-cast audio adventures called *The Diary of River Song*. There have now been 11 box sets and she’s made numerous guest appearances in other ranges, including *The Eighth Doctor Adventures* (alongside Paul

McGann, Hattie Morahan and her *Moll Flanders* co-star Nicola Walker) and *UNIT* (with Jemma Redgrave and Ingrid Oliver).

Now, ‘classic era’ Doctors have also been threaded through River’s life, as the series extends their relationship right back to a meeting with the First Doctor (David Bradley) in Totter’s Lane in 1963.

“It was like joining another amazingly supportive and wonderful family,” Alex smiles. “We’ve all got to know each other very fondly over the years. “It’s a different way of acting, because you’re not



looking at people’s faces. You just have their voices, and everything has to be slightly heightened for it to read on the microphone. The writing is really good, and because it’s radio I think the writers have freedom to go where they want to in their heads. You can just go for it because you don’t need a huge budget to create all these fantastic worlds.”





desperately sad storyline. I never felt it was the end of River, because the end of River is the beginning of River. That's another story that we've explored with Big Finish, and I think it has the potential to go off in another trajectory again. You can go forward with River, you don't always have to go back. She's saved within a computer and she can then go anywhere. I don't think she's quite gone yet."



If *The Husbands of River Song* proves to be Alex's last screen foray in the role, then she certainly went out in style. The 2015 Christmas Special paired River with Peter Capaldi's Twelfth Doctor. "We only got to work together on that one special episode, but again it felt like family working with Peter," says Alex. "For me as an actor, what's so great about the relationship between River and the Doctor is that you have different actors playing the same spirit. You're just working with a person who is ever more complex, which is fun because it's not the same acting choices. In a sense that goes for River as well, not just Alex. River has such love and loyalty towards the Doctor's spirit that she will accept whoever they are, in whatever shape or form."

In the eight years since leaving *Doctor Who*, Alex has left Los Angeles and now resides in the UK again – remaining in high demand for TV work, and also popping

back to America when required. "I've been incredibly fortunate," she says. "I had this extraordinary journey on *ER*, playing Dr Elizabeth Corday, and quite often actors will only have that one great defining role. I've also had River, which is a wonderfully defining role in another sense. You just hope that there might be another chapter where there's some extraordinary role. You just never know what's around the corner."

"I have a passion for performing that never goes away," she concludes.

"I never went into this profession for financial gain. I went into this profession because I wanted to be an actor on stage. I never thought I would do television or anything like that – that was just a dream when I started. I thought I'd go to drama school, graduate and then do repertory theatre for the rest of my life. My goal was maybe, one day, to play at the RSC. So everything else that's come along has been icing on the cake. I just want to act, and I don't care where I do it." **DWM**

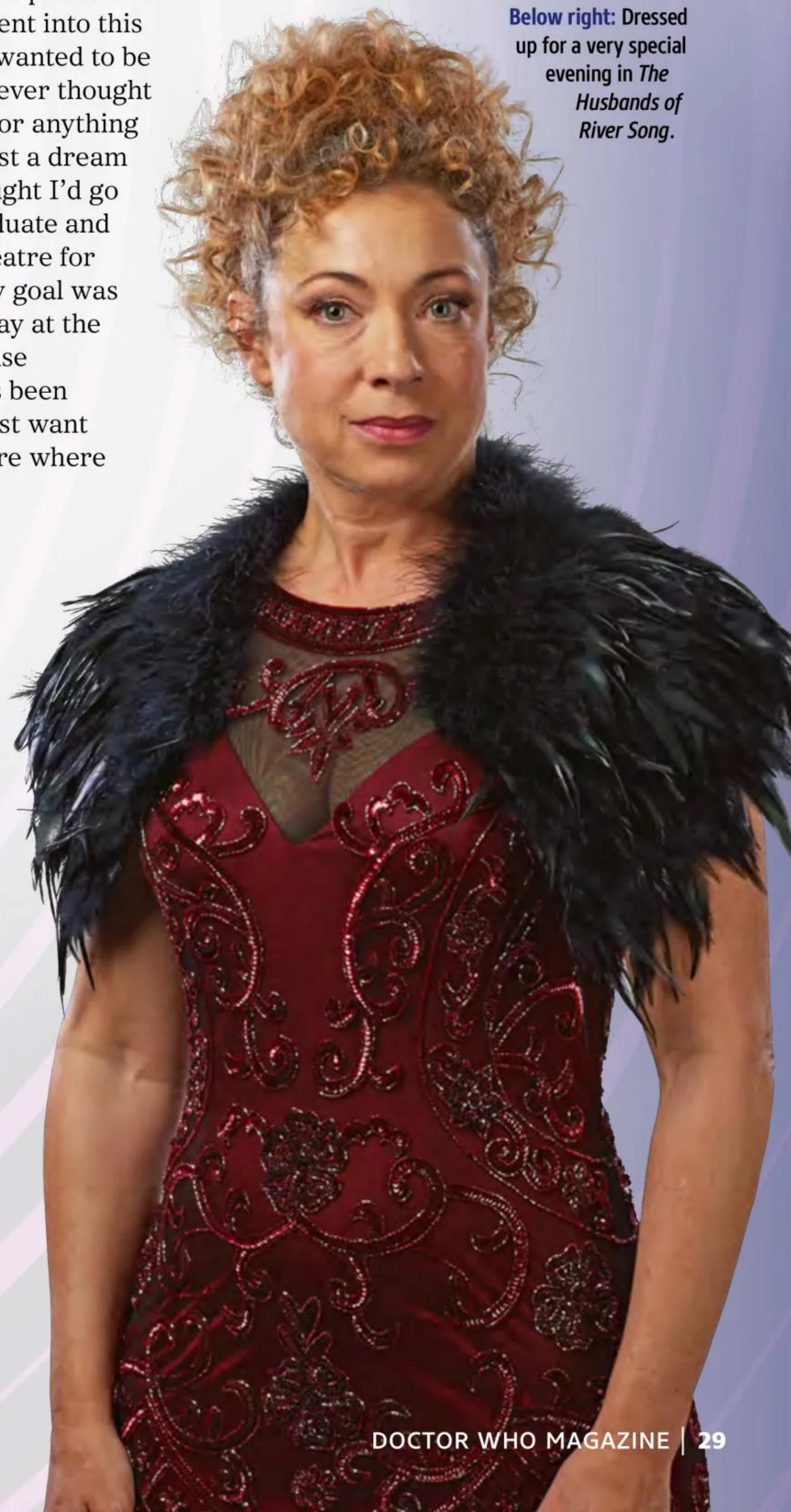
Above left: On set for *The Angels Take Manhattan*.

Above right: The emotional farewell scene for Amy and Rory.

Left inset: River and Rory in *The Angels Take Manhattan*.

Below left: The Doctor (Peter Capaldi) and his wife share one last night together in *The Husbands of River Song* (2015).

Below right: Dressed up for a very special evening in *The Husbands of River Song*.



ALEX MOORE is one of the assistant location managers on the new series of *Doctor Who* – but it's not all bins and car parks, he tells **SIMON GUERRIER**.

Location Location Vocation



A

lex Moore's name should already be familiar to readers of *Doctor Who Magazine*, as he writes the first half of each issue's *Time and Space Visualiser* column.

He's been a dedicated fan of the programme since the age of eight, when his parents sat him down in 2005 to watch *Rose*, the first episode of the revived series. "I think they might regret that!" he says, laughing.

As well as the series itself, Alex was fascinated by *Doctor Who Confidential* – "and making-of shows about anything. I was always interested in the crew's stories and the organisational side." Having studied drama at King's School in Macclesfield, Alex took a degree in stage management and technical theatre at the Royal Welsh College of Music and Drama in Cardiff. While doing that, he also, as a fan, went to watch location shooting on the 2016 spin-off series *Class* and the 2017 series of *Doctor Who*... little suspecting that he'd one day cross the line and be part of the crew.

Top right: Alex Moore on a night shoot with a Kasaavin (Matt Rohman) in 2019, during the production of *Spyfall* (2020).

Above right and below: During his career, Alex has worked on shows other than *Doctor Who*.

Far right: In Swansea for *Spyfall* – the first time Alex saw the TARDIS on set.



“I’m there from before the crew arrives to when they’re gone and we’ve cleaned up.”

What does an assistant location manager do?

Bins and car parks! People always want to know where those are!

There must be slightly more to the job than that.

Yes, OK. As a department, we’re responsible for everything from finding the location, negotiating to use it, then seeing it through prep, shoot and strike. Exactly what we do depends on the location. At the moment I’m scouting locations for Blocks Four and Five. We get the script and go out looking for places to match what’s there.

What happens once you’ve found somewhere good?

Once all the locations for a block have been settled on by the director and designer, we divide them up among the locations department. For example, there might be six locations in a block, and I’ll be the point of contact for the first and fourth. I then deal with the people who own the location, and I’m there from before the crew arrives to when they’re gone and we’ve cleaned up. Then I’m onto the next one.

Who else is in the locations department?

We’re now about half a dozen strong. The supervising location manager is Iwan Roberts, who’s worked on *Doctor Who* since Matt Smith was the Doctor – and he’s brilliant. Bali Sidhu is our location manager, with two assistants underneath him: me and Shuaib Said. Unit manager Kyle Yates facilitates the locations, which means parking, power and all the nuts and bolts of actually getting the circus to location. Our location assistants are on the floor every day, dealing with everything from cleaning up rubbish – I’m afraid there can be a lot of that on locations – to making sure there are enough heaters for the cast, because it’s often cold. It isn’t very glamorous being a floor assistant, but it’s where we all start.



Do you have to deal with *Doctor Who* fans who turn up to watch recording?

Yes, part of it is crowd control. Sometimes we’re out somewhere and four people turn up – or no one. But

we shot in Bristol last summer for scenes that are in the trailer, and I think 250 people were watching us each day! They could see very little but they stayed for hours. They were all just really interested in what we were up to.

You must understand that, though.

Oh yeah! It’s what I did while I was at uni; I get it. I just wanted to see how filming comes together.

But how do you go from being a fan to organising a location shoot?

My course involved external placements. I was studying theatre – stage management, lighting, sound. But I did my placement with location manager Gareth Skelding on a Netflix film called *Apostle*, and I really enjoyed that experience and the people on the crew. As I finished uni, I was fortunate that Bad Wolf was crewing up for *His Dark Materials*. I got a job on that, and after that people remembered me. I did ‘dailies’ – odd days when needed – on other shows, including Jodie Whittaker’s second and third seasons.

How long did you leave it before you admitted being a fan?

Oh, they already knew. When I’d been turning up on night shoots to watch while I was a student, they started to recognise me! So when I did my work placement the rigger, Colin Toms, who’d been on *Doctor Who* for years, went over to Gareth to check I was actually meant to be there. “You know he’s a fan,” he said. Gaz said, “He’s supposed to be here. And don’t worry – he’s all right.”

Is that your advice to any fans who turn up to watch filming?

Yeah. Be nice! **DWM**

Above: Earlier this year, Alex worked with Katy Manning on the trailer for the Blu-ray box set *Doctor Who: The Collection – Season 9*.

Left: Andrew Stocker, Alex and Ellie Collins, pictured during production of the *Season 9* box set trailer.

Below left: At a convention with Sixth Doctor Colin Baker.

Below right: Alex got his first break in TV production working on *Apostle* (2018).

Bottom right: At East Hagbourne, where location filming for *The Android Invasion* (1975) took place.



THE DWM 60th ANNIVERSARY POLL

THE FIFTH DOCTOR

The adventures of the Doctor's floppy-fringed Fifth incarnation feature in the next phase of our survey results. Commentary by **TOM SPILSBURY**.



	2023	2014	2009	1998	Story
	position	position	position	position	
=	1	1	1	1	<i>The Caves of Androzani</i>
=	2	2	2	2	<i>Earthshock</i>
=	3	3	3	3	<i>The Five Doctors</i>
=	4	4	4	5	<i>Kinda</i>
=	5	5	5	8	<i>Enlightenment</i>
=	6	6	8	6	<i>Resurrection of the Daleks</i>
=	7	7	6	4	<i>The Visitation</i>
▲	8	9	9	11	<i>Mawdryn Undead</i>
▼	9	8	13	13	<i>Snakedance</i>
=	10	10	7	7	<i>Castrovalva</i>
=	11	11	10	9	<i>Frontios</i>
=	12	12	11	14	<i>The Awakening</i>
=	13	13	12	10	<i>Black Orchid</i>
=	14	14	14	12	<i>Planet of Fire</i>
=	15	15	15	16	<i>Terminus</i>
▲	16	17	17	15	<i>Arc of Infinity</i>
▼	17	16	16	17	<i>Four to Doomsday</i>
▲	18	19	18	18	<i>The King's Demons</i>
▼	19	18	19	19	<i>Warriors of the Deep</i>
=	20	20	20	20	<i>Time-Flight</i>

Opposite page: Peter Davison as the Doctor.

Above left: The Doctor carries the poisoned Peri (Nicola Bryant) out of *The Caves of Androzani* (1984).

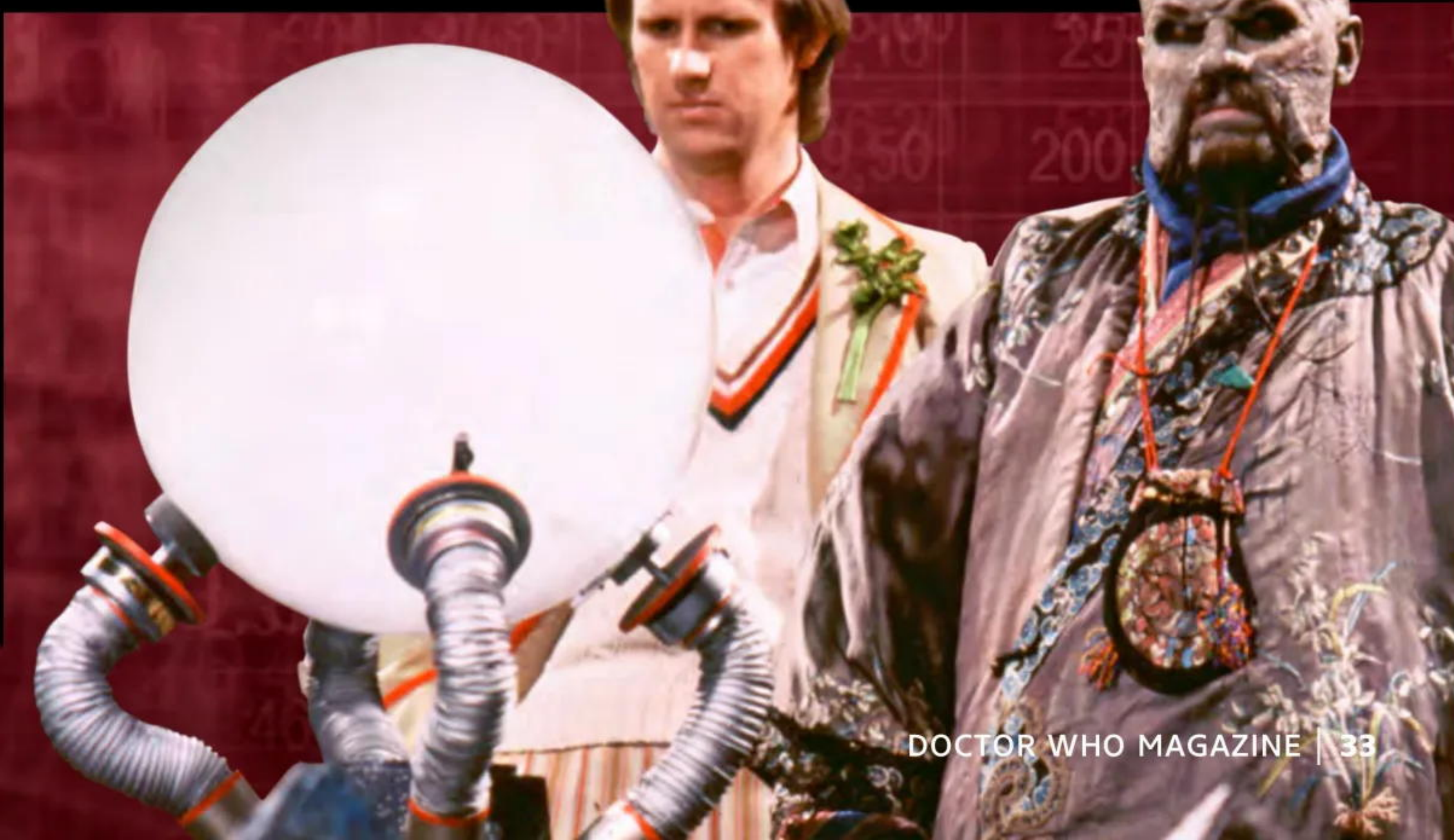
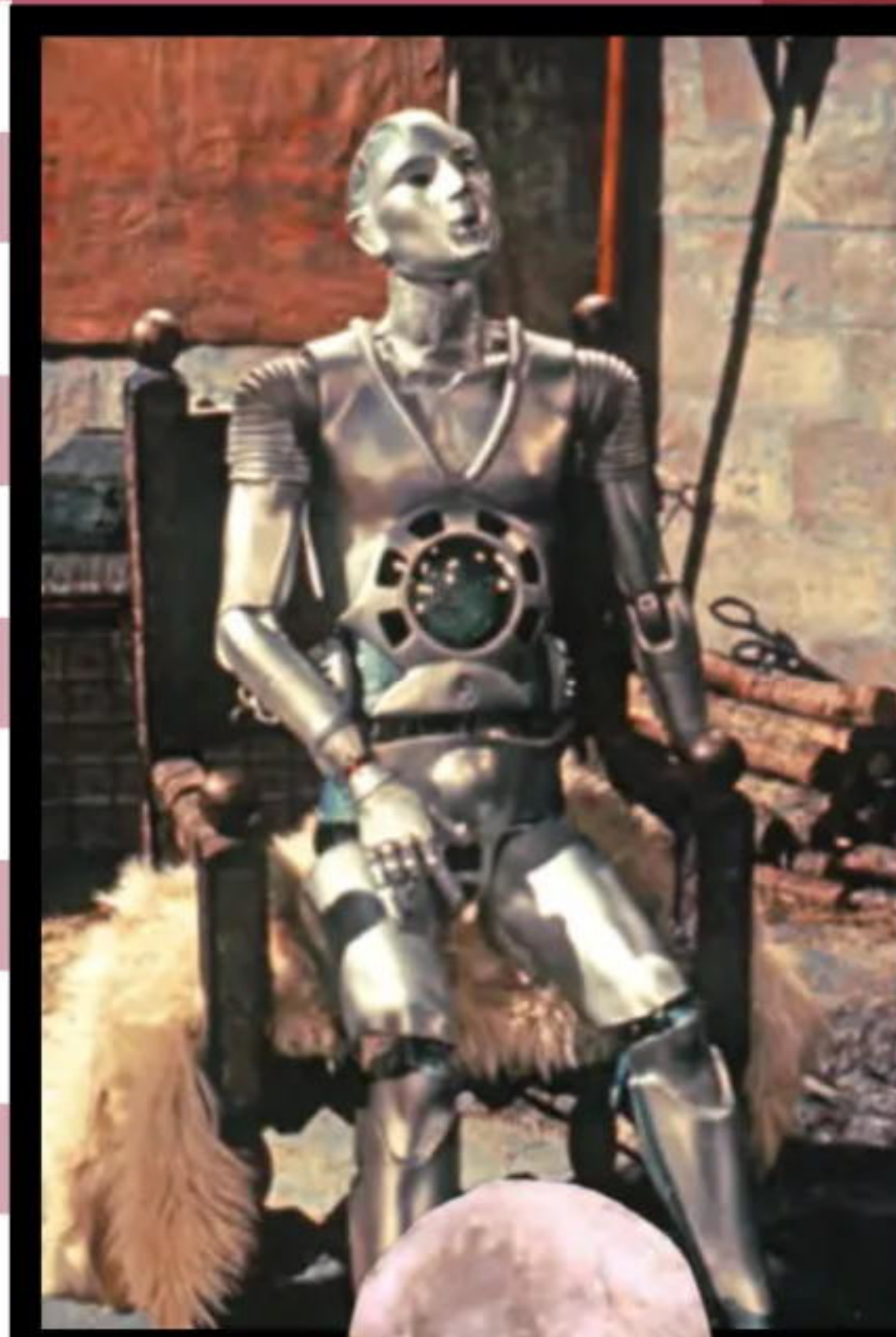
Above centre: Adric (Matthew Waterhouse) prepares to meet his end in *Earthshock* (1982).

Above right: Richard Hurndall, Peter Davison, Jon Pertwee and Patrick Troughton as four of *The Five Doctors* (1983).

Below: Kamelion in *The King's Demons* (1983).

Bottom left: Sea Devils invade Sea Base 4 in *Warriors of the Deep* (1984).

Bottom right: The Doctor and 'Kalid' – in fact, the Master (Anthony Ainley) – in *Time-Flight* (1982).





Far left: Tegan (Janet Fielding), the Doctor and Nyssa (Sarah Sutton) find themselves in the mutants' thrall in *Mawdryn Undead* (1983).

Left: Captain Striker's *Shadow* races to be the first to reach *Enlightenment* (1983).

Below inset: A puppet snake is part of a procession in *Snakedance* (1983).

Bottom left: Davros (Terry Molloy) is confronted by his would-be executioner the Doctor in *Resurrection of the Daleks* (1984).

Bottom right: Sanders (Richard Todd) on patrol in the Total Survival Suit in *Kinda* (1982).

To celebrate *Doctor Who*'s 60th anniversary, we've invited you to give a mark out of ten to all 300 television stories, so that we can find out your favourites from every era of the show. We used the same scoring methodology for three of our previous surveys – in 1998, 2009 and 2014. This means we can directly compare the results of those polls to the latest one, to see how fan opinion has shifted over time.

This issue, it's the turn of the Fifth and Sixth Doctors.

If you look at the chart of 20 Peter Davison stories on the previous page, it's probably no surprise to see that his swansong, *The Caves of Androzani*, is once again sitting pretty at number one. Not only has it consistently been voted as the finest Fifth Doctor adventure, in 2009 it also managed to beat absolutely everything, pipping the Tenth Doctor's *Blink* to the top spot.

However, if we look back even further, it's a slight shock to find that *The Caves of Androzani* didn't actually manage to win the **Doctor Who Magazine** Season Survey of

1984, which asked readers for their verdict on the recently aired serials of that year. Granted, the polling system we used was different back then – we asked you to rank your favourites in order of preference, rather than give them a score out of ten.



The biggest change over the past 25 years seems to be that *Snakedance* is more highly thought of.

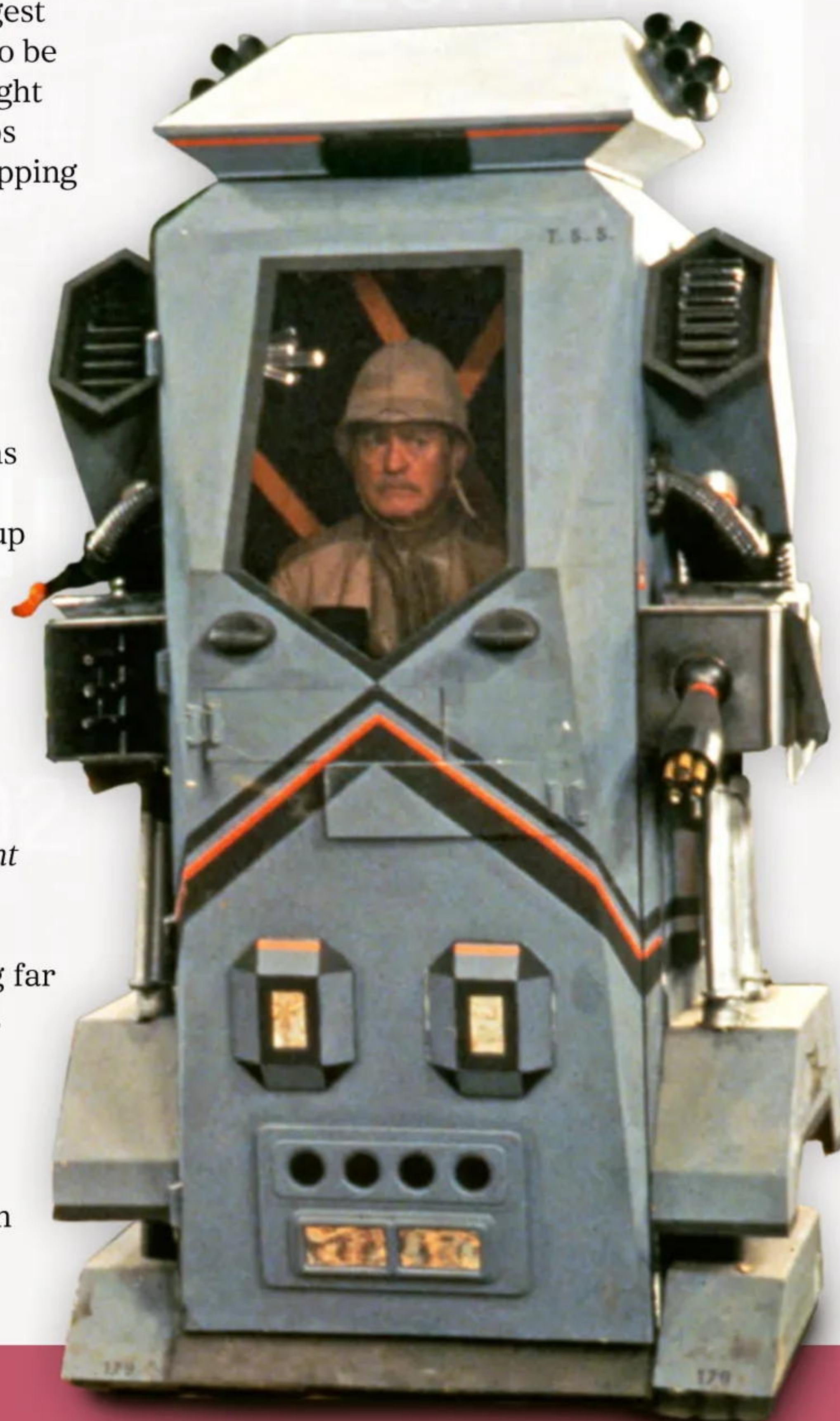
But it was actually *Resurrection of the Daleks* that came out in pole position.

Ever since our inaugural 'all stories' poll in 1998, it seems that the basic shape of the Fifth Doctor list has remained fairly constant. The biggest change over the past 25 years seems to be that *Snakedance* is more highly thought of these days, even if it actually drops back one place this time round, swapping positions with the slowly advancing *Mawdryn Undead*.

In fact, 14 of the 20 Davison adventures take exactly the same position as they did in the 2014 survey, while the remaining six stories flip positions with their nearest neighbour, suggesting that we've mostly made up our mind about this era's highs and lows. Again, it's more interesting to go back to the original Season Surveys conducted in the 1980s to uncover a few surprising shifts.

For example, with the benefit of hindsight, it's odd that *Arc of Infinity* was more popular than *Enlightenment* in 1983. Now, *Arc* lurks in a crypt in the bottom quarter of Fifth Doctor stories, while *Enlightenment* is sailing far higher, in the top 25 per cent. Indeed, *Enlightenment* is one of those stories that seems to have become far more appreciated in recent times. It's now your favourite story from Season 20, whereas in 1983 it was soundly beaten by *Arc of Infinity*, *Snakedance* and *Mawdryn Undead*.

the exception of *Earthshock*. And although *Kinda* just misses out on a place in Peter Davison's top three, meaning that it won't progress to the final round of polling, it's quite rightly seen these days as one of the era's true classics.



THE TOP THREE

PAUL KIRKLEY evaluates the three Third Doctor stories that go through to the final poll... and shows some love to the story that came bottom.



The *Caves of Androzani* has long had a reputation as something of an outlier in the *Doctor Who* canon: a story that fans adore, even though it often doesn't feel like *Doctor Who* at all. In that sense, maybe it was an early stirring of the sentiment that would later give rise to the *New Adventures* book range. Namely – *Doctor Who* is great, but imagine what it *could* be like, without all the silly bits?

Robert Holmes' gritty revenge tragedy is bleak to the point of nihilistic; even the humour, such a key part of Holmes' arsenal, is of a mirthlessly cynical stripe. And, four decades on, Graeme Harper's direction still feels like a shock to the multi-camera system, its funereal mood further enhanced by Roger Limb's menacing, death-rattle score.

Earthshock is another tough, brawny story (with another banging score) – which, freed from Tom Baker's instinct to "amuse the children", saw *Doctor Who* finally giving the *Star Wars* generation what it wanted – sci-fi spectacle with plenty of explosive action. While fandom's chattering classes may hail the philosophically chewy *Kinda* as the true jewel in Peter Davison's first season, for *Doctor Who Magazine* readers it's still not quite a match for armies of Cybermen on the march and poor Adric being blown to smithereens. Which is fair enough, because, for anyone who saw it go out live in March

1982, it's difficult to overstate just how exciting *Earthshock* was.

Kinda fans might feel justifiably aggrieved about their favourite

being kept off the podium by that shameless show-pony *The Five Doctors*. But the 20th-anniversary special's charms have only grown over the decades, its carnival parade of *Who* grandees having become nostalgia squared. This time around, its high regard also feels like a nod, in part at least, to the late great Terrance Dicks' consummate skill in wrangling the production's shopping list requirements into a coherent story. If *The Caves of Androzani* is the programme at its most untypical, then *The Five Doctors* is pure, distilled essence of *Who*.



Above left: Rassilon's Tower in *The Five Doctors*.

Above centre: A Cyberman in *Earthshock*.

Above right: Sharaz Jek (Christopher Gable) in *The Caves of Androzani*.

Left: The remains of Adric's badge, as seen in *Earthshock*'s end credits.

Below left: The Master in *Time-Flight*.

Below right: Concorde goes back in time.

Last But Not Least...

Poor old *Time-Flight*. With hindsight, hijacking a £23m supersonic passenger jet and landing it on a blasted Jurassic heath in BBC Television Centre Studio 8 was always going to be a big ask – especially at the fag end of a budget year. But look closer,

and there's a decent *Arabian Nights*-inspired tale fighting to escape from beneath the production shortcomings. Yes, the plot is a muddle (the Master's plan is hopeless, even by his standards),

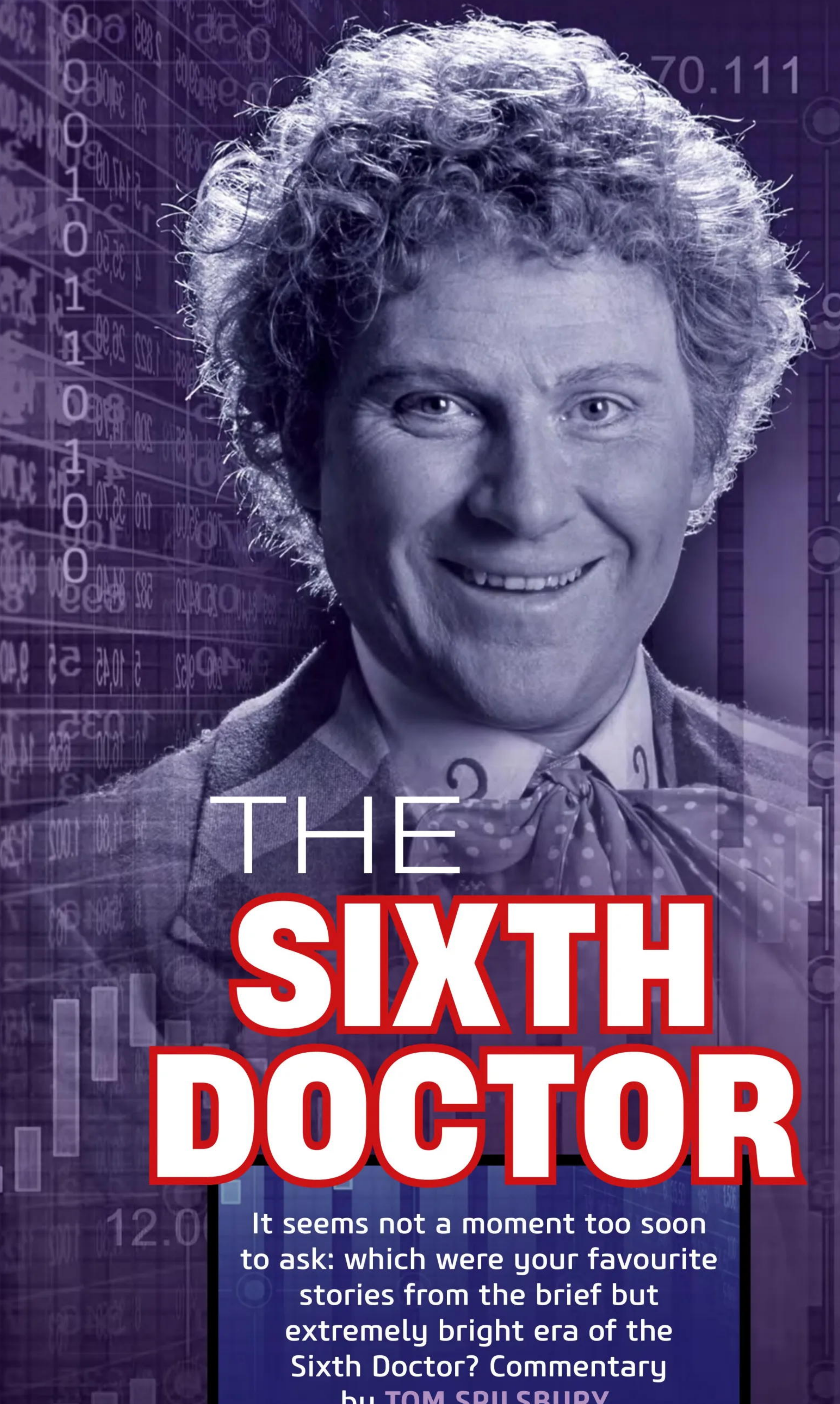
but writer Peter Grimwade was a decent ideas man, and the Xeraphin – a gestalt organism at war with itself – is the sort of intriguing alien civilisation they built entire *Star Trek* episodes

around. In the end, you suspect having to incorporate both the Master and a British Airways PR

op proved too much. In which case, Grimwade might have had grounds for claiming it wasn't just Concorde that got hijacked. **DWM**



THE DWM 60th ANNIVERSARY POLL



THE SIXTH DOCTOR

It seems not a moment too soon to ask: which were your favourite stories from the brief but extremely bright era of the Sixth Doctor? Commentary by **TOM SPILSBURY**.



	2023 position	2014 position	2009 position	1998 position	Story
= 1	1	1	1	1	<i>Revelation of the Daleks</i>
= 2	2	2	2	3	<i>Vengeance on Varos</i>
= 3	3	3	3	2	<i>The Two Doctors</i>
= 4	4	4	4	4	<i>The Trial of a Time Lord</i>
= 5	5	5	5	6	<i>The Mark of the Rani</i>
= 6	6	6	6	5	<i>Attack of the Cybermen</i>
= 7	7	7	7	7	<i>Timelash</i>
= 8	8	8	8	8	<i>The Twin Dilemma</i>

Opposite page: Colin Baker as the Sixth Doctor.
 Above left: The grim fate of Stengos (Alec Linstead) in *Revelation of the Daleks* (1985).
 Above centre: Guards on patrol in *Vengeance on Varos* (1985).
 Above right: The Second Doctor (Patrick Troughton) in *The Two Doctors* (1985).
 Below left: Cryons in *Attack of the Cybermen* (1985).
 Below centre: The android (Dean Hollingsworth) in *Timelash* (1985).
 Below right: Gastropod leader Mestor (Edwin Richfield) in *The Twin Dilemma* (1984).





Far left: The Doctor defends himself before the Inquisitor (Lynda Bellingham) – against the accusations of the Valeyard (Michael Jayston) – in *The Trial of a Time Lord* (1986).

Left: The Master (Anthony Ainley) and the Rani (Kate O'Mara) in *The Mark of the Rani* (1985).

Below inset: Sil (Nabil Shaban) in *Vengeance on Varos*.

Bottom: King Yrcanos (Brian Blessed), the Doctor and Peri (Nicola Bryant) in *The Trial of a Time Lord*.

Given the relative brevity of the Sixth Doctor's time on television, it's hardly surprising that his eight serials provide far less potential for movement than the other Doctors' eras.

As usual, the macabre *Revelation of the Daleks* has been crowned as Colin Baker's finest TV story, and it's joined in the top three by *Vengeance on Varos* and *The Two Doctors*, which means that all those 1985 tales will go through to the final round of polling, along with every other Doctor's top three. (As a side note: despite the format of our survey, which aims to give every Doctor equal representation in the final round, we can't help but admire the way *five* Patrick Troughton stories have got through to the final, with *The Five Doctors* and *The Two Doctors* joining the top three from his own era.)

As for the rest of the Sixth Doctor's list, the running order is very familiar. Surely no one will be unduly surprised to see *The*

Twin Dilemma at the bottom of the pile, given it previously came last in 1998, 2009 and 2014. In fact, the only time *The Twin Dilemma* avoided coming last was in Doctor



Who Magazine's 1984 Season Survey, when it managed to come sixth out of the seven stories screened that year. (The Fifth Doctor's *Warriors of the Deep* sunk to the very bottom on that occasion.) Perhaps, one day, we fans may find that *The Twin Dilemma* is not quite as disagreeable as we think. But that day is not today.

However, if there's one Colin Baker story that definitely *has* grown in appreciation over time, it's *Vengeance on Varos*. In the

1985 DWM Season Survey, the story came fifth out of the six adventures broadcast as part of Season 22, with only *Timelash* finishing lower. These days, *Varos* is gaining

If there's one Colin Baker story that has grown in appreciation over time, it's *Vengeance on Varos*.

far better punch-in appreciation figures; with its foreshadowing of the 'reality TV' phenomenon of the 21st century, it's often cited as being ahead of its time.

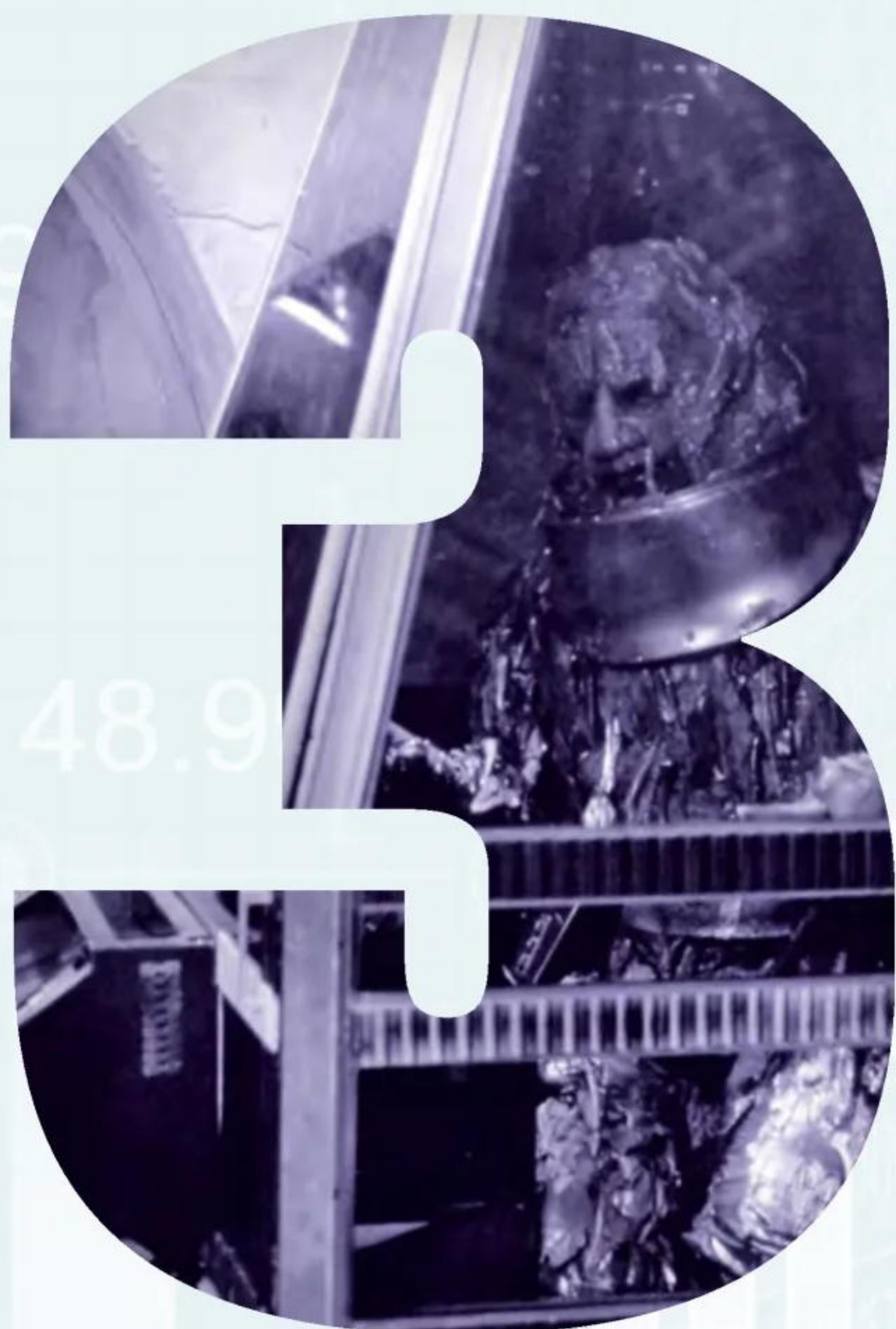
Of course, the Sixth Doctor's final regular television story was *The Trial of a Time Lord*, the 14-part season-spanning epic often regarded as four separate stories – known (unofficially) as *The Mysterious Planet*, *Mindwarp*, *Terror of the Vervoids* and *The Ultimate Fate*. However, there are strict DWM rules about what constitutes a single story, and as all 14 parts are billed on screen as *The Trial of a Time Lord*, we only allowed readers to give one score for the entire storyline. Yes, we know that's probably a little unfair, but rules are rules. And it's certainly not the only *Doctor Who* story that changes style and tone during its running time – 1965's *The Daleks' Master Plan* and 2021's *Flux* being perhaps the most obvious examples.

Despite its divisive nature, even among those who admit to enjoying some parts of the story far more than others, *Trial* missed out on third place only very narrowly, sitting comfortably in the top half of the Sixth Doctor's chart.

And that's it for this part of the poll. Next time it's the turn of Sylvester McCoy's and Christopher Eccleston's Doctors...

THE TOP THREE

PAUL KIRKLEY revels in the grim pleasures of some notorious nasties, then doubles down on the story that came last.



Was *Doctor Who* in 1985 too violent? The suits at the BBC certainly seemed to think so. But *Doctor Who Magazine* readers are obviously a less squeamish lot, with the three most grand guignol stories of the Colin Baker era taking all the medals in our Sixth Doctor poll.

Certainly, *Revelation of the Daleks* – with its grisly buffet of stabbings, severed limbs and visceral body horror, plus a side serving of sex and booze and rock 'n' roll – is as near the knuckle as *Doctor Who* ever got: teatime terror that's demonstrably not for tots. But look beyond that, and Eric Saward's script is a darkly comic treat – one that, for all its stated debt to Evelyn Waugh's mortuary satire *The Loved One*, clearly serves as a love letter to his hero Robert Holmes.

Director Graeme Harper, reprising his poll-winning act from the previous season, is beautifully simpatico with the writer's sepulchral vision, while Colin Baker and Terry Molloy rise to the occasion with a Doctor-Davros confrontation that's every inch a match for the other Baker and Michael Wisher in *Genesis of the Daleks*.

Runner-up *Vengeance on Varos* remains an outrageous case of having your cake and eating it, being a satire on 'video nasties' that also is one (sort of). But we're clearly willing to forgive its occasional lapses in taste for its vivid world-building and strong performances from the likes of Martin Jarvis and, in particular, Nabil Shaban, whose oleaginous corporate hustler Sil remains the defining villain of the Colin Baker years.

Robert Holmes' own contribution to the 22nd season is, by common consent, not among his best; indeed, it's less effective than Saward's tribute act. But *The Two Doctors* probably couldn't help but sweep up extra marks for its crowd-pleasing central conceit – a woefully underused Patrick Troughton being better than no Patrick Troughton at all – and its splashes of Spanish sunshine.

Of course, we can't say whether this triptych triumphed because of their gruesome content, or in spite of it. Either way, there doesn't seem to have been much in the way of violent objection.

Above left: Stike (Clinton Greyn) is wounded in *The Two Doctors*.

Above centre: The Governor (Martin Jarvis) in *Vengeance on Varos*.

Above right: Davros (Terry Molloy) in *Revelation of the Daleks*.

Below: Exploring the TARDIS wardrobe in *The Twin Dilemma*.

Last But Not Least...

Is *The Twin Dilemma* a bit of a shonky mess? Undeniably. Is its reputation as the absolute runt of the *Doctor Who* litter deserved? Almost certainly not. Because, while it's cheap and gaudy and the dialogue makes your teeth hurt, it never commits the cardinal sin

of being dull. Sure, making the new Doctor look like a wrong 'un may have been challenging for the audience – but at least they tried to do something new.

More than that, though, it's a story that, even by *Doctor Who* standards, demands a charismatic central performance –

and Colin Baker is simply magnetic.

It's true that Baker 2.0 wasn't always well served by the scripts during his tenure. But just imagine those stories *without* him, holding it all together through sheer force of personality. You literally can't take your eyes off the man – and not just because of the coat. **DWM**





Far from a train wreck, *Mummy on the Orient Express* has proved to be one of the Twelfth Doctor's most popular adventures. **JASON ARNOPP** meets four-time *Doctor Who* writer **JAMIE MATHIESON**.

EXPRESS DELIVERY

I utterly failed my first pitch meeting with Steven Moffat,” says Jamie Mathieson, reflecting on the day in 2010 when he tried to coax *Doctor Who*’s showrunner into handing him the golden keys to the TARDIS. “I pitched him three or four story ideas, then came out of the meeting thinking, ‘I didn’t get that job, did I?’”

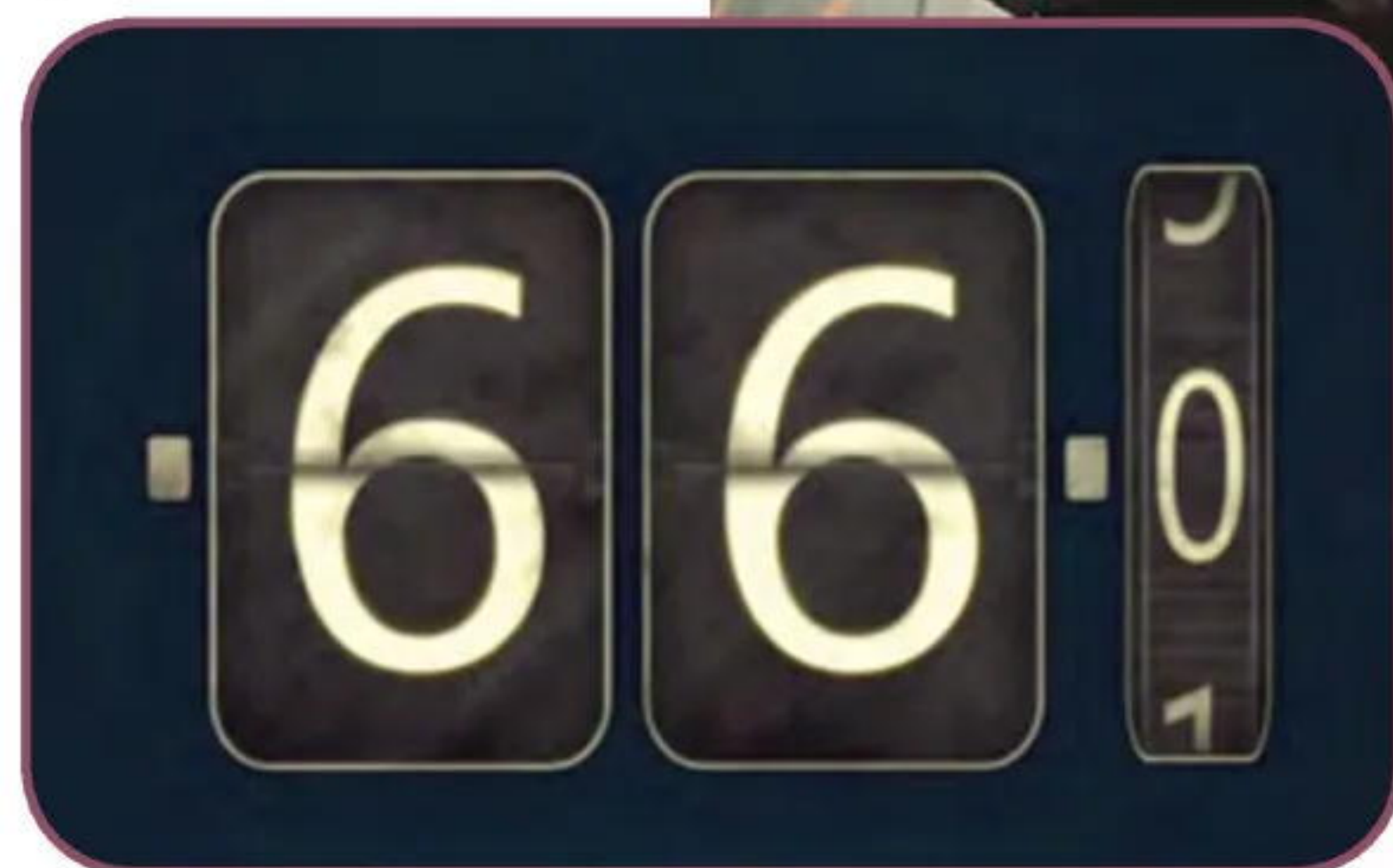
While the *Being Human* and *FAQ About Time Travel* writer’s suspicion was correct, the universe eventually gave him a second chance. “I think Steven’s wife, [producer] Sue Vertue, read a spec script of mine and got me back in the room with him in January 2013. That’s where I pitched for what became *Flatline*.”

Bingo! 2014’s Series 8 would now be gifted with a tale of two-dimensional aliens bringing havoc to contemporary Bristol, and shrinking the TARDIS in the process. *Flatline*’s script so convincingly showcased Jamie’s fertile imagination that it quickly led to him writing a second episode for that same run.

“I kind of know what got me the job writing *Mummy on the Orient Express*,” he says. “This is my pet theory, but from the third draft of *Flatline* I had the moment where the Doctor’s hand comes out of the tiny TARDIS and drags him off the train line. Steven emailed to say that he’d punched the air when he read that. About two days later, I got a call from *Doctor Who*’s head office, saying: ‘Do you want to do another one?’”

“I think Steven liked the fact that I was a Catherine wheel of ideas,” he continues. “I would have a coffee, which makes me talk even more than this, and just bounce ideas off him. He’d be saying, ‘No, no, no...’ But it wasn’t a

“I WAS TERRIFIED OF DOCTOR WHO AS A CHILD AND ALWAYS WANTED TO MAKE MONSTERS AND SITUATIONS AS SCARY AS POSSIBLE.”



problem because I’d just keep going and come up with new spins on things. It probably also helped that I was terrified of *Doctor Who* as a child and so always wanted to make the monsters and situations as scary as possible, with plenty of death. I

think my episodes reflect that. The exception is *The Girl Who Died*...”

We’ll talk about that later. First, let’s embrace broadcast chronology and see how Jamie feels in 2023 about his four *Doctor Who* episodes...

Steven handed Jamie the title *Mummy on the Orient Express* (a concept first teased at the end of the 2010 tale *The Big Bang*). In return, the writer created a story that married familiar *Doctor Who* elements (such as people being picked off by a monster in an enclosed space) with fresh new ideas – like the titular creature only being seen by its victims, each of whom has only 66 seconds to live (as documented by a neat on-screen counter that only the viewers can see). An overly busy first draft eventually led to a carefully honed final episode, prompting waves of approval from fandom.

“If ever I’m going to tell someone that I wrote for *Doctor Who*,” says Jamie, “I’ll say *Mummy on the Orient Express*. It’s a really memorable title and premise, with a real vibe about it. Maybe this is my own skewed view, and it’s really only for other people to say, but it does feel like it looms pretty large in Peter →

Opposite page: Images from *Mummy on the Orient Express* (2014), the first of Jamie Mathieson’s *Doctor Who* stories to be broadcast.

Above: Peter Capaldi (as the Doctor) and Frank Skinner (Perkins) on set for *Mummy on the Orient Express*.

Left inset: “Start the clock...”

Below left: Promotional artwork for the story, featuring the Doctor, Perkins and the ‘Mummy’ (Jamie Hill).

Below right: “I think Steven [Moffat] liked the fact that I was a Catherine wheel of ideas,” says Jamie.



Right: Recording the scene where the Doctor confronts the 'Mummy', aka the Foretold.

Right inset: David Bamber as Captain Quell.

Below inset: Jamie gets an earful from the Foretold.

Bottom left: Pages of the draft script of *Mummy on the Orient Express*.

Below right: The Doctor finds that the TARDIS has shrunk in *Flatline* (2014).

→ Capaldi's run. So, you know, I came up with my best episode first and it's been downhill ever since." He stops for an uproarious chuckle. "That's the way I tend to view it."

While praising all of *Mummy's* strong guest cast, which included Frank Skinner, Jamie nominates David Bamber as his favourite. "The arc he's got as Captain Quell is minimal, but he manages to make this sketched-in character feel alive. By the end you're rooting for him, and his death feels so poignant."

When asked if there's anything about *Mummy* he wishes he'd done differently, Jamie points to one consequence of that on-screen counter. "After it was decided that we'd go real-time with it, I had to sit with a stopwatch and say everyone's lines out loud, which then still had to be contracted. And those contractions are the problem, because I regret some of the stuff we cut. There was a line the Doctor had when he finally saw the Mummy – 'Those are field dressings, not just bandages' – that would have made his logic a lot more solid in realising the Mummy was a soldier. Especially as I decided instead to keep a joke about a horse!"



Jamie admits it took him a while to get used to the finished episode of *Flatline*. "I think a lot of writers have a version of their script in their head, complete with camera angles and very specific dialogue delivery. And then when you see it, everything feels a bit different. My original description of the Boneless was almost like they slid along, like they were on skateboards – they hadn't quite got the hang of walking like people. Obviously what they look like in the episode is brilliant, but it just wasn't what I pictured. So I had a kind of disconnect at first, but *Flatline* is another of those episodes that I think a lot of people like. I'm happy with the invention of two-dimensional aliens and I also still like the fact they never speak. There's something much better about that, in the same way that the xenomorphs from the *Alien* movies would be lessened if they started saying, 'We're going to eat you!'"

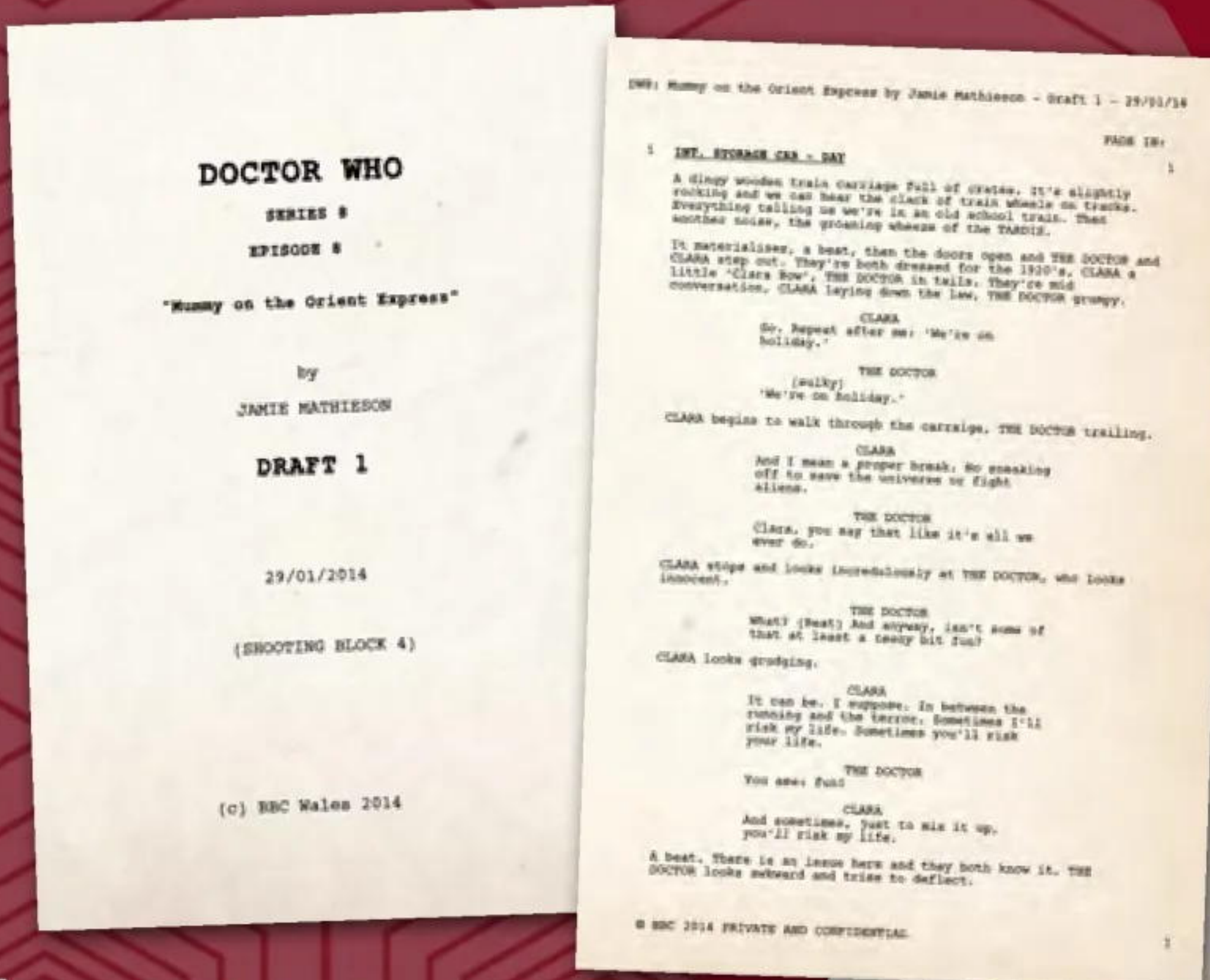
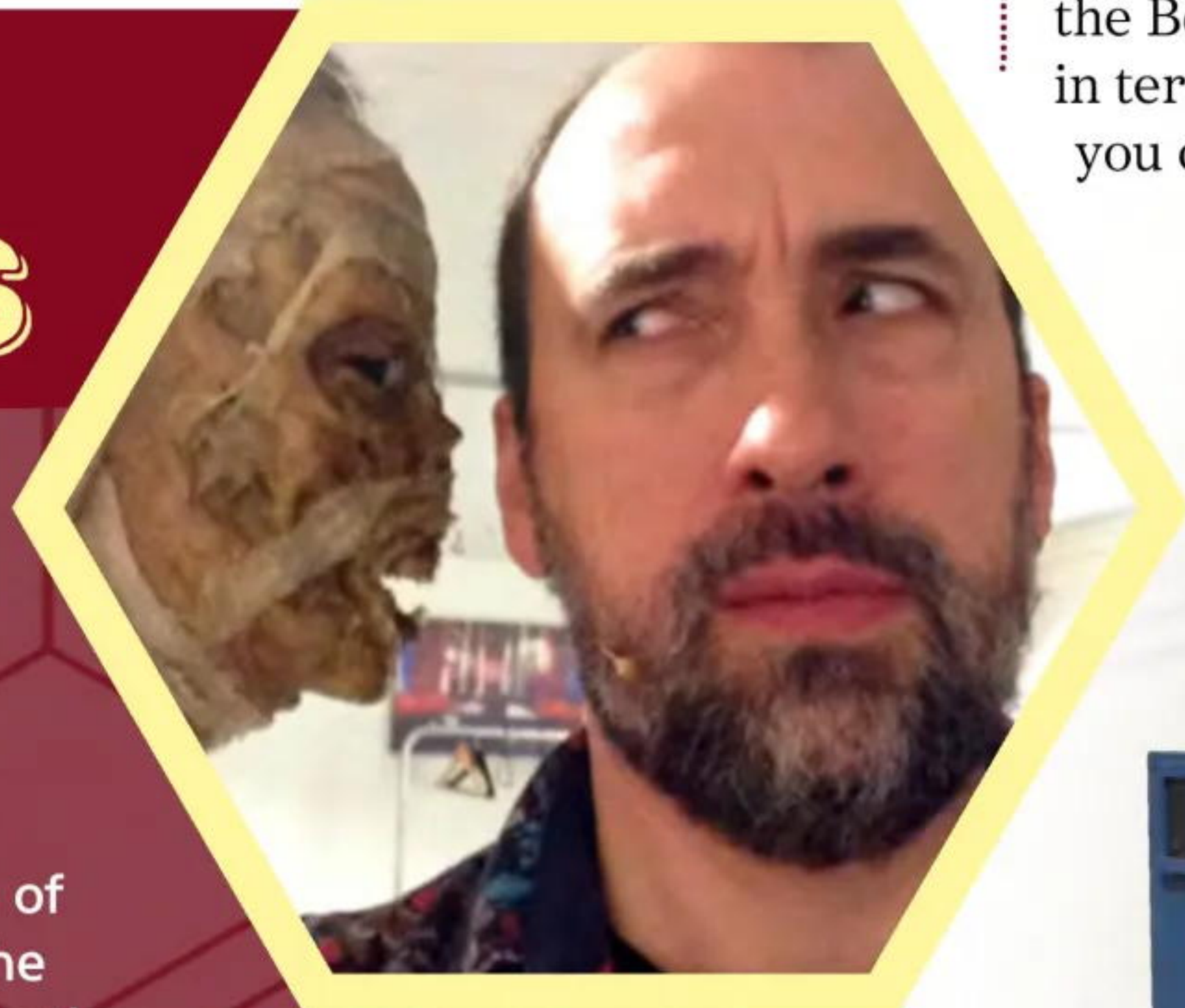
"I distinctly remember writing down a list of ways that the Boneless would kill people," he says, "while thinking in terms of what order to reveal their abilities, because you couldn't repeat yourself with something like them."

MILLIONS OF MUMMIES

In April, Jamie Mathieson treated his newsletter subscribers to a PDF of the first draft of his *Mummy on the Orient Express* script. Everyone else can still download it at JamieMathieson.com

"That first draft is a real cornucopia of chaos compared to what it became," he says. "I really had to strip that down to the bare essentials of 'The mummy kills people and it takes 66 seconds and we've got to figure it out.' Whereas the first draft was just fireworks and, you know, the seven wonders of the universe and millions of mummies on the mummy's home planet and all these other things that weren't necessary at all. The mummy killed people by adjusting probability, so there are ten times the number of ideas that you need."

"By the time we got to *Oxygen*, I think I'd learned the lesson that you only need a simple core idea at the heart of the episode, provided the idea's good enough. So *Oxygen* is about the space suits trying to kill us and oxygen being like gold. You then have lots of details around that, but it's best not to over-egg the pudding."



With *Mummy*, you could repeat kills in the same way, because the difference is how the victims respond to the same 66 seconds, but the Boneless couldn't just flatten someone every single time. There had to be an evolution. The opening death, with the guy's stretched face, was inspired by Hans Holbein's painting *The Ambassadors*."

Jamie reckons that *Flatline* "holds up well. Another one I'm quite proud of. I don't think there's anything that I look at and don't feel so keen on."

Having scored a double whammy, Jamie was naturally hoping to win another commission or two for 2015's Series 9, which would be composed of two-part stories. "I pitched a bunch of potential two-parters and none were taken up. I pitched a Zygon story and then a sea-base story, only to be told that both of those types of episode were already in the mix. Eventually they took pity on me and said, 'Well, what about Vikings?' So I started pitching Viking stuff."

The result was *The Girl Who Died*, guest-starring *Game of Thrones*' Maisie Williams as Ashildr in a story of the Doctor helping a group of battle-unready Vikings face off against lethal aliens the Mire. Jamie shared the final writing credit with Steven Moffat.

"I think this is my least favourite of the four I've done," he says. "It's not as if it's one I can watch and go, 'Yes, that's me!' Because I can guarantee you that any bit of dialogue in it that you like is Steven's!"

What about the excellent comedy moment a few minutes in, where the Doctor attempts to present himself to the Viking settlement as Odin, only for the enormous face of the (apparently) real Odin to fill the sky? That feels very you.

"Ah yes, that *was* me," he beams. "The Doctor plays that game a lot, thinking, 'Oh, these primitives don't know

"THE DOCTOR PLAYS THAT GAME A LOT, THINKING, 'OH, THESE PRIMITIVES DON'T KNOW ANYTHING' – SO IT WAS FUN TO UNDERCUT THAT."



anything – let me juggle in front of them and blow their minds!' So it was fun to undercut that. It also felt nice to have named Ashildr, following my Google search for Viking names, and to see her continue to the end of that season and then into books and games.

"I might release an earlier script draft of *The Girl Who Died*," he teases, "because so much stuff had to be cut. There was a whole bit of business when the Doctor was bonding with the Vikings. They realised he hadn't got a family or a home and so they gave him a cottage with a big blue door."

Series 10 (2017) saw Jamie receive a sole writing credit for *Oxygen* – a scary corporate satire that makes you appreciate not having to pay to breathe, like the harassed guest characters whom the Doctor, Bill and Nardole meet on board a deep-space mining station. Compounding the threat are dead astronauts being motored around by their own space suits.

Jamie says he was halfway through writing a historical script that involved the Doctor being mistaken for Matthew Hopkins, the 17th-century Witchfinder General, when Steven Moffat asked him to write a space story instead. "Within half an hour I'd written up the pitch for what became *Oxygen*, which Steven liked."

Jamie relates how the first draft of his *Oxygen* script "had this bunch of space-bound zombies jumping around in this elephant's →



Above left: A victim of the Boneless is rendered two-dimensional in *Flatline*.

Above right: Rigsy (Joivan Wade), Fenton (Christopher Fairbank), AI (Matt Bardock) and Clara (Jenna Coleman) seek safety in the train tunnels.

Left inset: The hidden skull at the bottom of *The Ambassadors*, a 16th-century painting by Hans Holbein the Younger, provided inspiration for *Flatline*.

Below inset: Odin (David Schofield) makes a surprise appearance in *The Girl Who Died* (2015).

Bottom: A publicity shot for *The Girl Who Died* featuring Clara, the Doctor and Ashildr (Maisie Williams).



Above: Jamie on the TARDIS set with Peter Capaldi during the production of *Oxygen* (2017).

Right: Jamie's new book, *The First Ten*.

Below: The Doctor and Bill (Pearl Mackie) have harrowing experiences in *Oxygen*.

→ graveyard of ships and infecting you. It was clichéd, scrabbling, running zombies in space, with the survivors jumping from ship to ship to try and salvage oxygen before they were consumed by the horde. And then Steven said, 'What if the suits were the monster? What if the suits were the zombies, carrying the bodies around?' I thought that was an amazing idea, because you wouldn't trust your own suit and it could kill you. This meant my elephant's graveyard no longer made sense, because each ship would have different suits, so that meant a complete rewrite. Again, I'll probably release that first draft because it's mad and different."

The end result surely prompted the odd nightmare among younger viewers – in particular, the moment when Bill convincingly seems to die in her suit. "I think the only thing that remains from that first draft is the idea of Bill going into the vacuum of space and apparently dying," says Jamie. "For me, it's about how much jeopardy can you inject. How close to death can people seem?"

Of course, Jamie even made the Doctor go blind. "I put that in the script, cackling like a villain, fully expecting Steven to go, 'Yeah, that's great, but it's too far. We can't do that.' Instead, he decided to run with it! Originally I had the Doctor cured at the end of *Oxygen*, but he stayed blind for two more episodes. Peter Harness wrote one of those, and I haven't spoken to him about this, but I love the idea of him going, 'What? My Doctor's blind now?'"

Jamie feels that director Charles Palmer and the team did "a very good job. It's also a good example of me being very specific in quite a few places in the script and that paying off in the finished product. Pretty much every shot of the opening sequence is

TALES OF THE UNEXPECTED

The *First Ten*, Jamie's anthology of short stories, was unleashed in March. As the title suggests, it contains ten tales, all of them echoing his dark approach to *Doctor Who* – or, as Jamie himself puts it, "fantasy and science fiction with a dark turn to it". The subject matter runs the genre gamut from demonic possession to time travel to doomed planes to mysterious alien landings.

What made Jamie want to tackle prose? "When writing a book, you're more or less your own master – and when it's finished, it's finished. Whereas a script is a blueprint for something that *may* one day be made. Over the last few years, I've poured ideas and time into a lot of projects for streaming services and channels, which then didn't become anything. At times it's felt like I've been throwing ideas down a well, but now that I've gathered ten solid premises

and solid stories into a book, it's like they're finished and I can move on with my life. Hopefully people can enjoy them too."

As is so often the way, the earliest readers of *The First Ten* have been Jamie's family. "It's quite heartening that my mother has said she needs a rest between each story," he says with a big laugh. "My brother mentioned that the stories haven't got happy endings, but actually a lot of them do – it's just so draining to reach that sunlight at the end of the tunnel. I'm really proud of this book."



"ORIGINALLY I HAD THE DOCTOR CURED AT THE END OF OXYGEN, BUT HE STAYED BLIND FOR TWO MORE EPISODES."

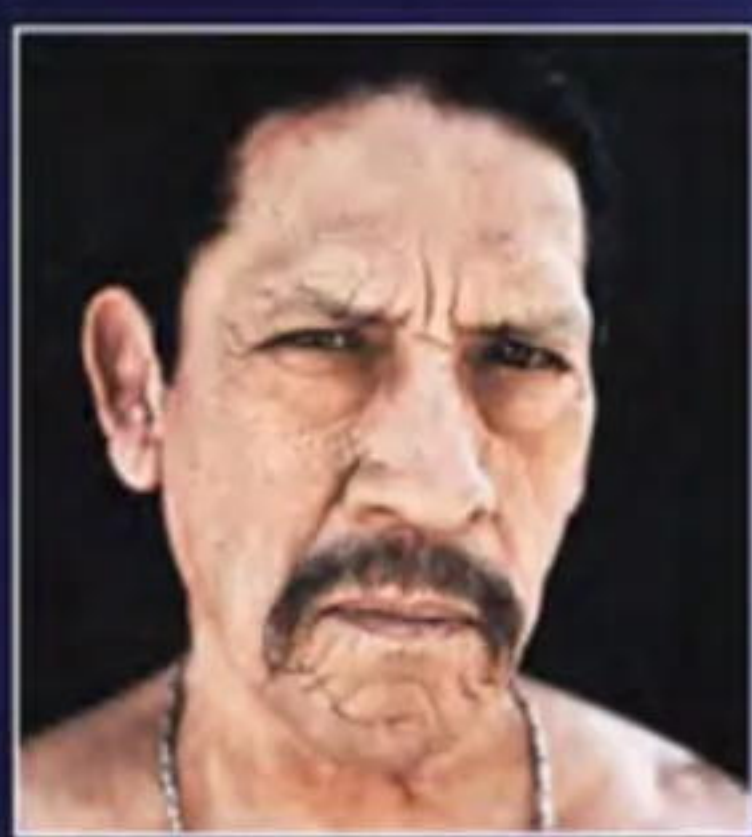
in the script – the whole business of boots landing on the deck, clunking the magnetic hold, the space helmet flying past... Yeah, I think *Oxygen* really manages to frighten you in a very good way. It's funny when it needs to be funny and scary when it needs to be scary."

When Peter Capaldi and Steven Moffat departed after Series 10, to all intents and purposes Jamie did too, despite having a meeting with incoming showrunner Chris Chibnall. "I pitched Chris a couple of things," he says, "but, having seen the show, I can absolutely see why he didn't want to go with any of those traumatising ideas. My focus is on monster design and ways that I can terrify an audience. I don't think either of those really fitted his vision for the show."

Since then, Jamie has worked in the often frustrating world of original TV series development and written *The First Ten*, a collection of ten short stories. Of course, we can't resist asking how Jamie would respond if comeback king Russell T Davies were to phone him tomorrow. "I would love to write for *Who* again," he says without missing a beat. "It's a great sandbox, a great institution, and I've always got more ideas. Russell should give me a ring if he wants dark dystopias and apparent recurring deaths for all the companions!" **DWM**

The First Ten is available via Amazon. You can also read a sample story, *Goliath is Waiting*, for free at JamieMathieson.com





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AVATAR, INCEPTION



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LAYER CAKE, HELLRAISER
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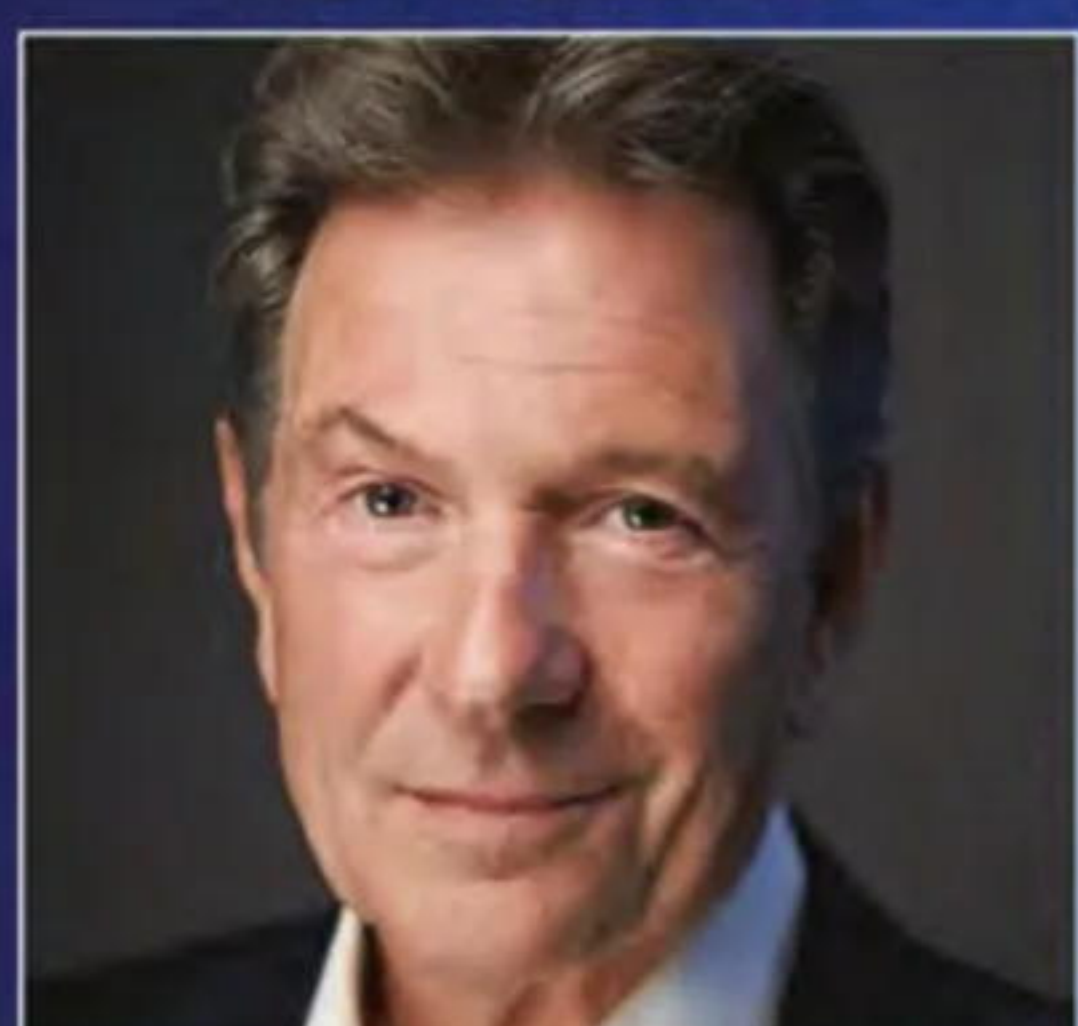
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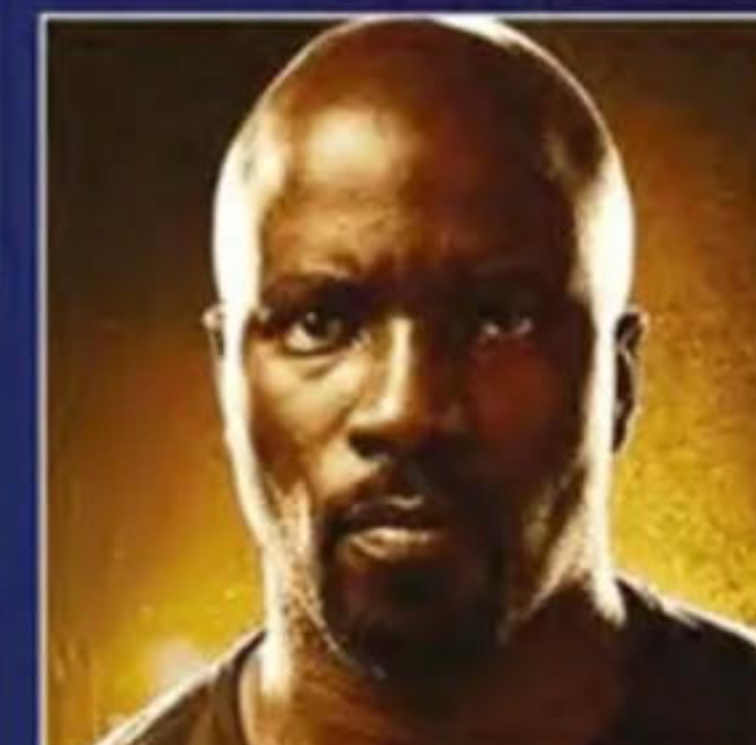
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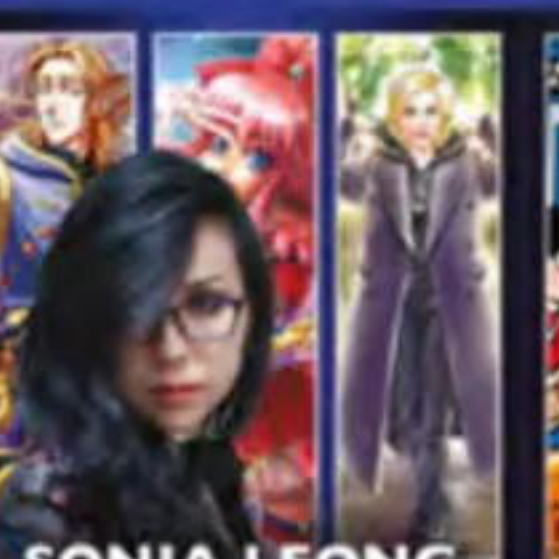
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MEMORY WORM

DAN STARKEY

The alien Memory Worm deletes your personal past – and there's one loose on planet Earth. Beginning this issue, **DWM** examines *Doctor Who* people, to see if they've encountered it. **ALISTAIR MCGOWN**'s first test subject is the human incarnation of the Sontaran Strax...



1. You made your acting debut in a Welsh school skit of the TV sitcom *Hi-De-Hi*, playing a Ted Bovis-like character. But who were the special musical guests at the holiday camp?

Oh, it was Shakin' Stevens and Bonnie Tyler, played by small children who could do cartwheels!



It was years later I thought about doing acting seriously, so there was no particular career impetus. It was good fun and it was a bank holiday play, so I got half a day off school.

2. You studied VHS tapes of the first Sontaran stories, *The Time Warrior* (1973-74) and *The Sontaran Experiment* (1975), before auditioning for *The Sontaran Stratagem* (2008). Which actor played both Linx and Styre in these classic adventures?



The tapes were in a cardboard box in my parents' attic. As a young teen I had a proud collection in our living room – a couple of mates were fans and we ran a lending library between us. Watching the tapes back, I wanted to get the Sontaran vocal qualities but also how they moved, the weight of them. There's a matter-of-factness about them, where nothing is remotely funny – which of course makes them funny. "The thorax is of a different extraction," and all that!

3. Sontarans are an identical clone species – but what was the major physical difference between Linx and Styre?

Linx had three fingers, Styre had five! An innovation of the Sontaran war machine!



Watching those VHS tapes, I did revise both sets of fingers! There's a photo of me as Strax pouring a cup of tea in bone china with these three big, stubby Sontaran fingers. Some directors might ask you to do things a bit quicker, and I'm like, "I'm trying to!"

4. What rank was Styre's superior officer, who appears by video link in *The Sontaran Experiment*? Was it Group Marshal?

We'll give you that – it was Marshal.



5. What were the names of the two Sontarans you played in *The Sontaran Stratagem*?

That was Skorr the Bloodbringer and I think I might have been the back of Skree's head?



We had a great joke that was left out: "I am Skorr the Bloodbringer!" "I am Skree the Analyst!" "Ah well, you lost out there when it came to names."

Christopher Ryan was General Staal in that, and he'd done his homework and watched the old episodes. And we had a wonderful choreographer, Ailsa Berk, to make sure all the Sontarans had a unity of movement.

Left: Dan Starkey as Strax in *A Good Man Goes to War* (2011).

Top right: Dan Starkey, behind the mask!

Above right: Three-fingered Linx in *The Time Warrior* (1973-74) and five-fingered Styre in *The Sontaran Experiment* (1975) – both played by Kevin Lindsay.

Below: Kevin Lindsay on location for *The Time Warrior*.





6. Strax introduced cinema screenings of *The Day of the Doctor* in 2013. But why did he like popcorn so much? Popcorn can feel pain!



On some of those extras, you'd suddenly get a script and be asked if you could come to Cardiff tomorrow – and it would be 15 pages to camera! That was one of those I had to learn very quickly, so I had to force it into my mind. Steven Moffat's lines just *sing*, so they're very memorable.

7. You played one-eyed Skullion slave Plark in *The Sarah Jane Adventures* story *The Man Who Never Was*. But what was the name of the laptop computer Sarah Jane was investigating? It was something like... the SerfBoard???



It was a challenging outfit to wear. I could barely see anything. I looked out through the nostrils of the mask, which were like five-pence-piece-sized holes. I had a motor on my head for the eye, so I couldn't hear much either. Daniel Anthony (Clyde) suggested he could poke me in the back for my cue! Eventually they gave me an earpiece.

8. Your sole *Doctor Who* role without prosthetics was Ian the Elf in *Last Christmas*. But who had the dream in which the episode took place? Lorna? No, not Lorna. She trained at Bristol, like I did! Wrong! It was Shona McCullough (played by Faye Marsay).



Without a mask, you just realise, "Ah, acting, you can listen to people and react!" In that one I just had my own stupid face to worry about.



9. The Memory Worm first appeared in the 2012 Christmas special *The Snowmen*, with Strax revived as part of the Paternoster Gang. It was preceded by a Children in Need miniside – what was its title? *The Great Detective*.



There was another miniside, *The Battle of Demon's Run – Two Days Later*, where Strax is invited to join Vastra and Jenny. That butler costume was so much easier to work in – with the chest and shoulders of the body but with the ends of the arms cut off and Sontaran glove hands, and a part-costume like a waistcoat. The shirt collar was made by a lady from Welsh Opera and she came back to ask if the 50" collar was a mistake.

KEY TO SCORES

- 10 out of 10: All clear
- 9 to 6 out of 10: Past Worm contact possible
- 5 to 1 out of 10: Caution – recent Worm contact likely
- 0 out of 10: Alert – Memory Worm present!



Far left: Strax in the cinema intro for *The Day of the Doctor* (2013).

Left: With Neve McIntosh as Madame Vastra in *The Snowmen* (2012).

Left inset below: As Plark in *The Sarah Jane Adventures* story *The Man Who Never Was* (2011).

Below left: As Ian the Elf in *Last Christmas* (2014).

Below right: Dan starred in, and co-wrote, the Big Finish audio drama *Terror of the Sontarans* (2015).



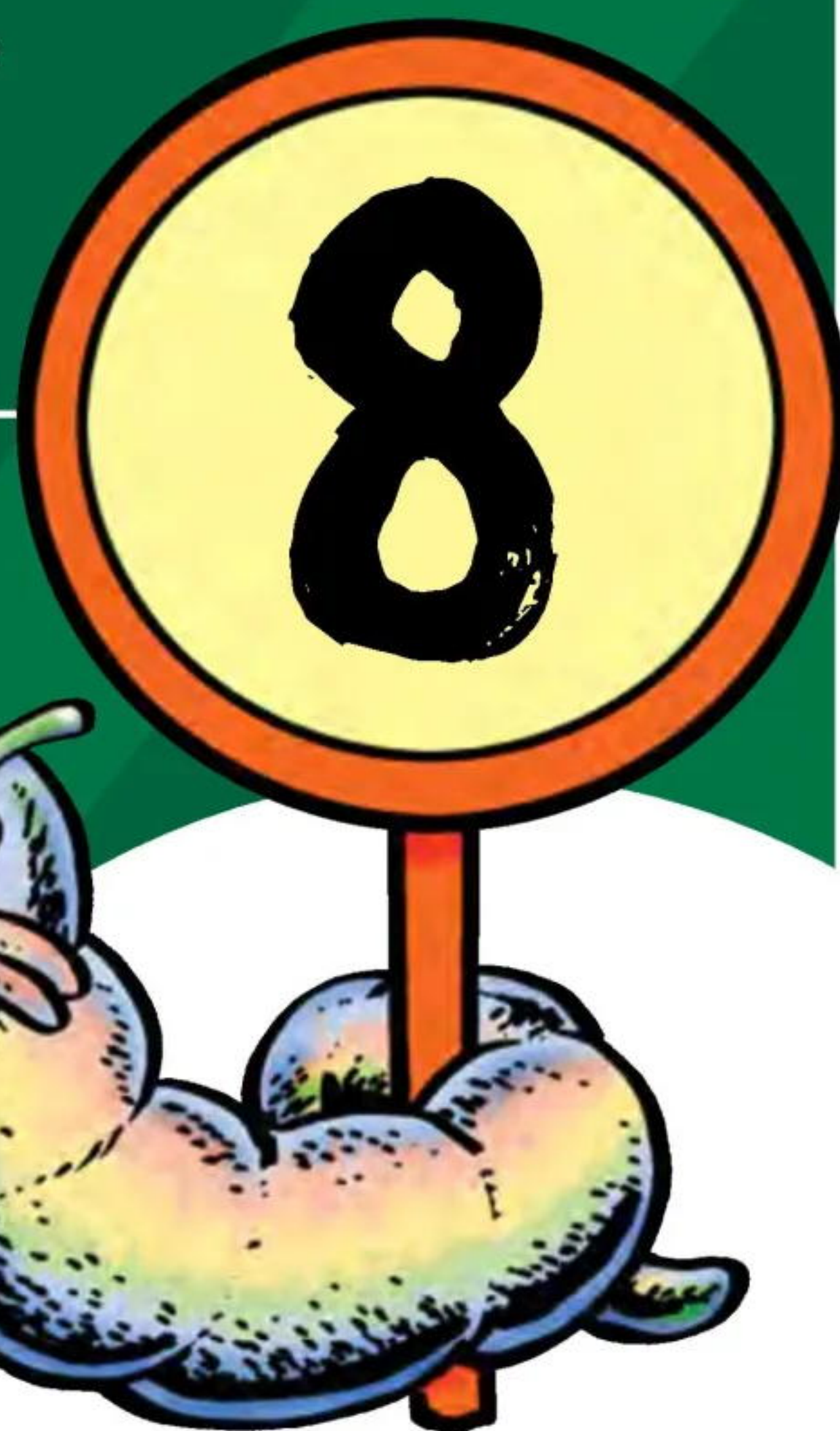
10. You co-wrote the Big Finish audio drama *Terror of the Sontarans* (2015) with John Dorney. But who did John play in it? He's one of the Sontarans, isn't he? Was it... Gyte? Gorn? Grex? Wrong! It was Cadet Glarr.



John and I would write rough drafts, an episode each, and then swap them over between us. We have killed each other in Big Finish stories more times than we can remember!

FINAL SCORE...

"I would have been court-martialled for anything less!" **DWM**



60 Objects, 60 Years

1988 to 1992: Dalek Emperor to Cyberman Poster

JAMIE LENMAN continues to catalogue one object for every year of *Doctor Who*'s existence – including props, collectables and mementos.

1988

The Dalek Emperor

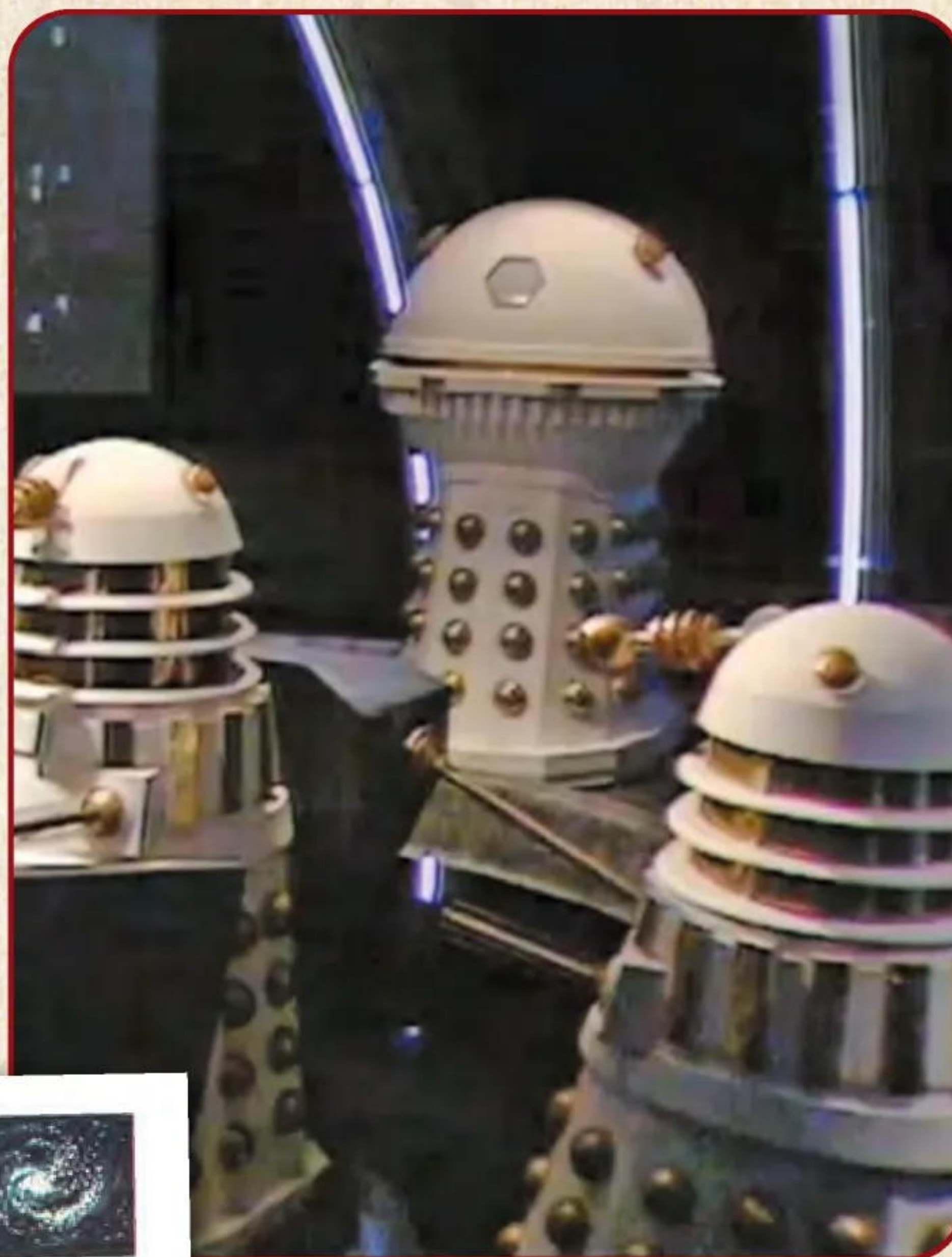
By the end of the 1980s, *Doctor Who*'s creators had turned away from the horror films and Greek myths that informed the previous decade's most cherished endeavours, turning instead to the hip and

happening world of British comics. This approach was spearheaded by incoming script editor Andrew Cartmel, who encouraged his writers to embrace the "deeply imaginative, playful science fiction" of writers like Alan Moore – even going so far as to hand out collected editions of Moore's 2000 AD strip *The Ballad of Halo Jones* to his team of scribes.

The designers, however, were taking their cues from *Doctor Who*'s own comic-book history – specifically the inventive and colourful 1960s Dalek strips in *TV Century 21* and the three hardback annuals from Souvenir Press, stories that undoubtedly influenced the new generation of 1980s artists. Even before the Daleks' second television appearance, 1964's *The Dalek Book* was experimenting with variations on their lore and design, including the famous 'transolar discs' and, on page eight, a bulbous-headed golden Dalek designated as their emperor.

This startling revision of Raymond Cusick's immortal blueprint was an immediate hit, becoming a mainstay of the Daleks' comic-strip adventures. Strangely, when the Emperor turned up on TV in 1967's *The Evil of the Daleks* it looked completely different – a giant, immobile prism without the huge globe or even the gun and sucker arms of its progenitor. There's no question that it was an exquisite prop with a fearsome presence, but it may not have been what fans were expecting.

And whatever else transpired during the show's 25th season, they certainly weren't expecting the original big-bonced boss to glide onto the bridge of the orbiting mothership in 1988's *Remembrance of the Daleks*... well, almost. The version seen in Ben Aaronovitch's season opener maintained the same essential silhouette as

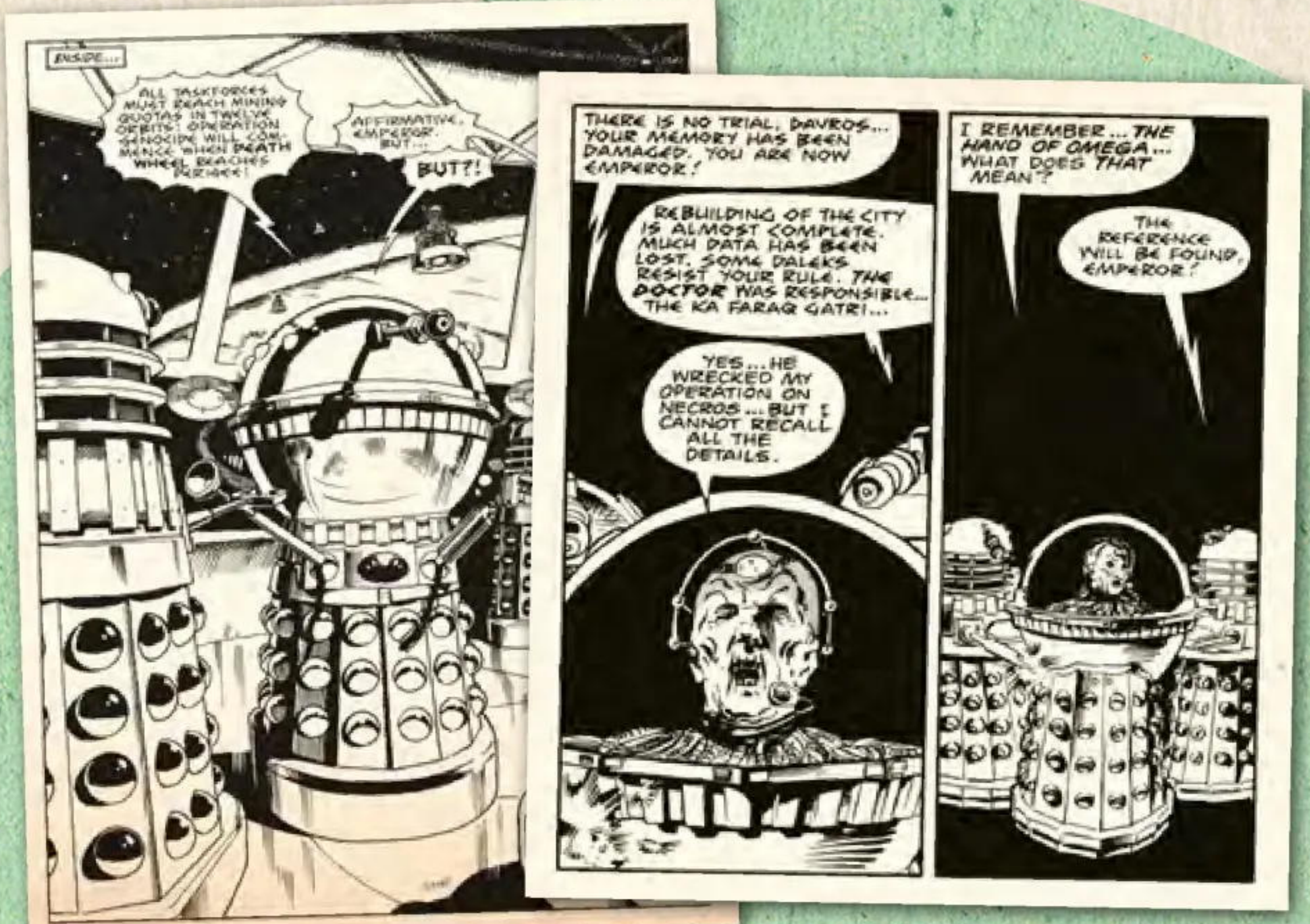


Above: The Emperor – aka Davros (Terry Molloy) – in *Remembrance of the Daleks* (1988).

Left: The Emperor makes its first appearance in *The Dalek Book* (Souvenir Press, 1964).

Right: A panel from the 1989 DWM strip *Nemesis of the Daleks*. Art by Lee Sullivan.

Far right: Panels from the 1993 DWM strip *Emperor of the Daleks*. Art by Lee Sullivan.



its comics counterpart, but it lacked any protruding appendages, suggesting a being so far above its inferiors that it no longer deigned to personally exterminate anyone. Which would have been correct: in Part Four, it was revealed to hold what still remained of the Daleks' creator, Davros. Sporting the classy white-and-gold livery of the imperial faction, the overall effect was an up-to-date reinvention of an old classic, bang in line with the late 1980s but no less impressive than the 1960s original.

Confusingly, when the Emperor Dalek returned to its two-dimensional origins in *Doctor Who Magazine's* 1989 *Nemesis of the Daleks* strip, it looked much the same as it had in *The Dalek Book*. But by the end of its sequel, 1993's *Emperor of the Daleks*, we were back to the *Remembrance* model, thereby closing a feedback loop between the show and its spin-offs that had been bouncing back and forth for nearly 30 years.

1989

The Ultimate Adventure coat

It's something of a tragic irony that in the last year of its initial run, before its untimely truncation by the powers that be, *Doctor Who* was actually flourishing. Riding on a wave of enthusiasm generated by the previous year's silver anniversary, the show would continue to develop into a much richer, more complex beast than we'd seen before. And, of course, the 1989 season wasn't the only *Doctor Who* production to be mounted that year...

The Ultimate Adventure was a part-musical extravaganza, the third in an unrelated trilogy of officially sanctioned

The Ultimate Doctor

On 29 April 1989, Jon Pertwee fell ill from exhaustion and was unable to play the Doctor for two Birmingham performances of *The Ultimate Adventure*. Luckily, the part had been understudied by none other than David Banks – famous to *Who* fans as the Cyber Leader for the whole of the 1980s, and famous to *Ultimate Adventure* audiences as the villain of the piece, Karl.

Banks was adamant about not imitating Pertwee. "I didn't want to wear a white wig and pretend to be Jon, because that wouldn't have worked," he said in his interview for Big Finish's audio adaptation of the story in 2008. "I asked for my own costume and separate rehearsals, so we could work up a kind of different Doctor."

Dressed in a floppy hat, with a linen suit over a Greenpeace T-shirt, David's interpretation had a relaxed, collegiate look – apart from the accidental mascara, that is. "I was just about to go on as the baddie, so I had to get all my costume off and get into the linen suit," he remembered. "The curtain came up and the assistant stage manager said, 'You've still got the panda eyes!' So we had to quickly get those off, and there we were... It was an electric moment!"



Doctor Who stage plays. 1965's *The Curse of the Daleks* had seen Terry Nation's greatest creations trundle the boards on their own for a single thrilling month, while 1974's *Doctor Who and the Daleks in Seven Keys to Doomsday* upped the ante by adding the previously absent Time Lord. But, although Trevor Martin's Doctor certainly made his mark while searching for the titular door-openers, what we really wanted to see was a 'canonical' incarnation, as played by one of the stars of the television series.

This was where *The Ultimate Adventure* truly delivered – twice. From March to June, Jon Pertwee reprised his second favourite role (after *Worzel Gummidge*, naturally), delighting audiences with his recreation of the action dandy

they'd last seen in 1983's *The Five Doctors*. When Pertwee's contract expired, producer Mark Furness reached out to Colin Baker, who relished a second crack at the whip. As well as reconnecting with fans, who were only too glad to see him back in the role after an early exit, *The Ultimate Adventure* offered the actor a toned-down alternative to one of his on-going grievances with the part; namely, his multi-coloured coat.

Despite sporting one of his screen-used costumes in the promotional material, Baker performed each night wearing a new, lighter version of the infamously garish garment, boasting subtle alterations on the



TV template. Apart from the addition of some smart piping and a more symmetrical design, the most striking changes were the large sections of purple and blue that dominated the stage iteration.

Interviewed for the Big Finish audio adaptation of the story in 2008, Baker mused that *The Ultimate Adventure's* lack of video effects may have influenced the new colour scheme... "It had blues in it, which my costume never had," he recalled. "On television, when you're doing Colour Separation Overlay, they had to use a blue screen – so there was no blue, because it would pick up the picture and look very odd."

Famously, in 2002 the *Real Time* webcast featured a third coat that was entirely blue. So if 'Old Sixie' ever steps out of the TARDIS with a sapphire hairdo, we'll know where the fascination started. →

Top left: Rebecca Thornhill (as Crystal), David Banks (the Doctor) and Graeme Smith (Jason) in *The Ultimate Adventure*.

Top right: David Banks as Karl.

Above: Flyers for *The Ultimate Adventure*.

Left: Colin Baker in his *Ultimate Adventure* coat with fan Rob Cope. Photo © Rob Cope.



60 Objects, 60 Years

1990

BSB Squarial

All of a sudden, that was it. Without any official announcement about cancelling or even 'resting' the show, in 1990 the BBC simply neglected to make a new season of *Doctor Who* – the first time since 1963. But, just as *Doctor Who* came to the end of its 26-year production period, it started from the beginning again, in another galaxy.

The Galaxy in question was one of five channels available on the fledgling British Satellite Broadcasting service. From 1 April 1990, the company began screening weekly episodes of *Doctor Who* – starting with 1963's *An Unearthly Child*, and apparently intending to repeat the entire surviving run. As such, the company's signature receiver, the 'Squarial', became an unlikely totem of the show's post-production era.

"We had to have the Squarial dish installed outside, which identified you from the Sky users," recalls David Knill of Dewsbury. "I had to persuade my mum!" Unsure how long this good fortune would last, fans like David made sure they were well prepared with a VCR (video cassette recorder). "The home video market still hadn't released all the old episodes, so to have lots of new-old episodes was incredible," he says. "Of course, I had a stack of videos to record it all."

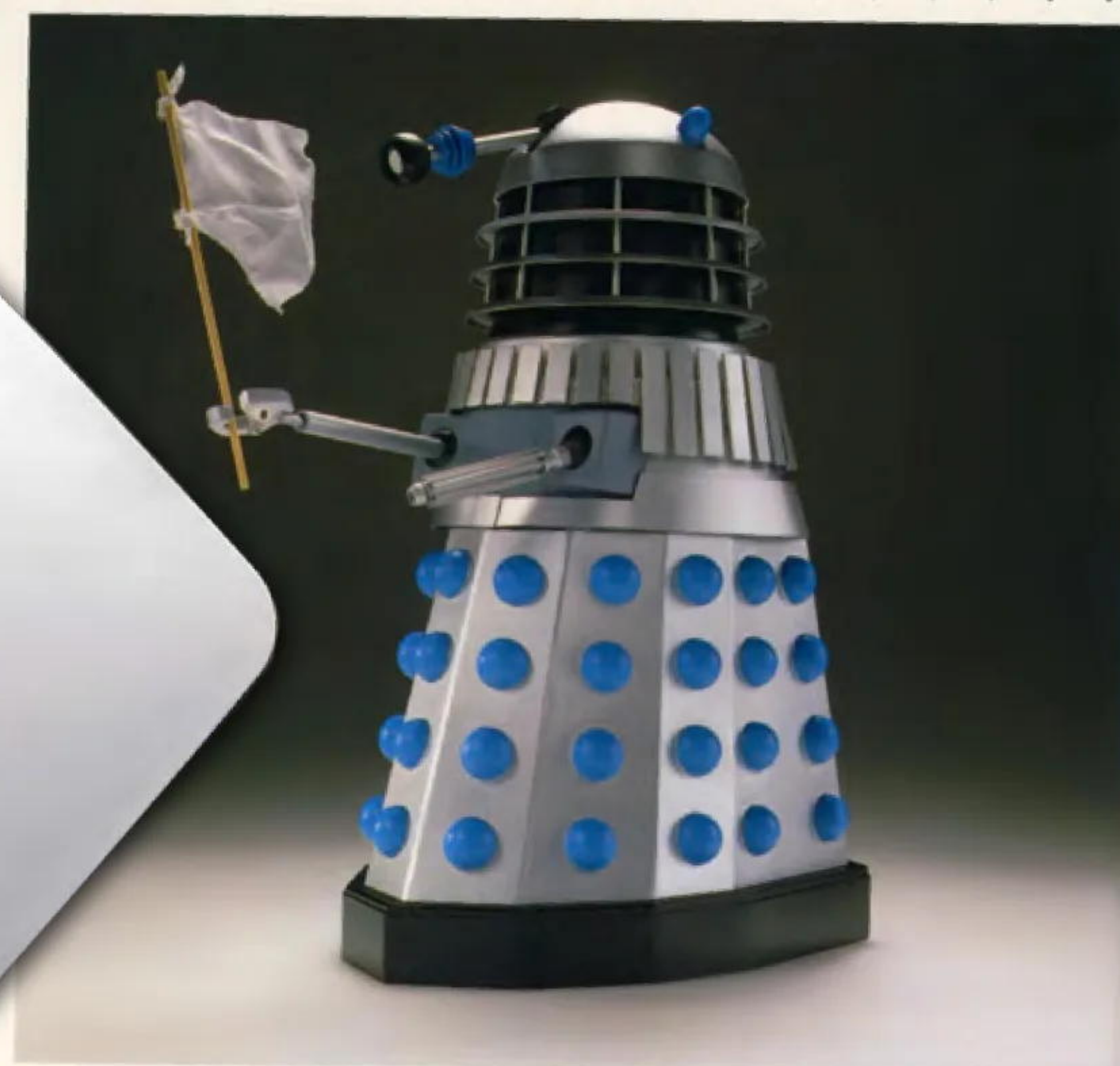
Even more exciting was a weekend-long edition of Galaxy's regular magazine show *31 West* devoted entirely to our favourite programme, with interviews and behind-the-scenes featurettes squeezed in between repeats. "There was a great magazine advert with a Dalek waving a white flag," remembers Faiz Rehman of Berkshire, who restructured his diary in order to take in as much of the spectacle as he could. "Giving up the whole weekend was a big commitment, so I planned free time around episodes I already had, making sure I didn't miss any of the new interviews."

Like David, Faiz was armed with a healthy supply of blank tapes. "I recorded the interviews and as many of the episodes as I needed," he says. "Some great guests

showed up to share stories about their time on the show, so it was a bit like having a convention on your telly."

After the *31 Who* extravaganza in September, BSB's repeats continued until 1 December, when the company was bought out by its rival, Sky. Although what the fans had really wanted to know was what befell the Seventh Doctor and Ace after the events of 1989's *Survival*, BSB's miraculous eight months of repeats served as a wonderful way for the series to regroup and remind itself of its glorious past, before pushing into the future.

The company's signature receiver, the 'Squarial', became an unlikely totem of the show's post-production era.



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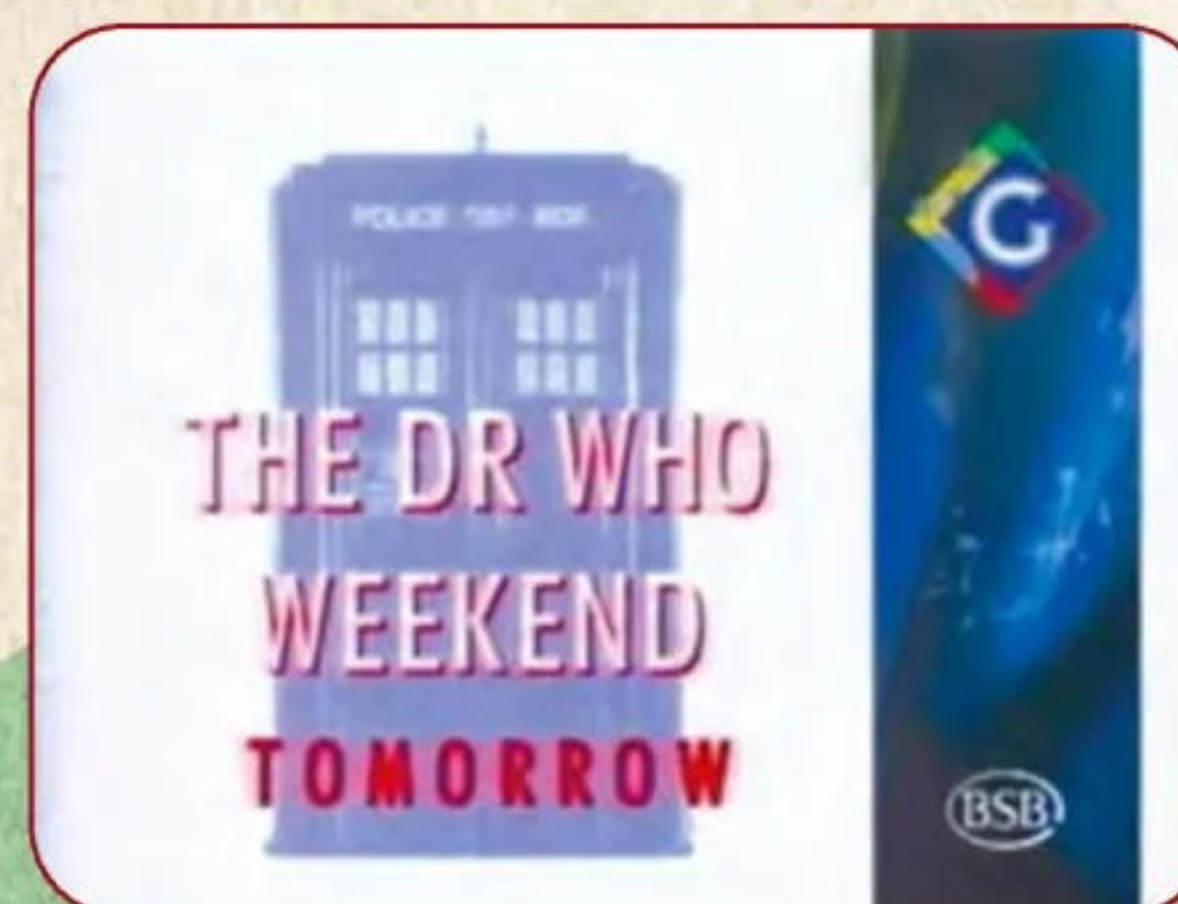


Above left: The BSB 'Squarial' satellite dish and promotional badges.

Above right: A magazine advert for BSB's *Doctor Who* weekend, *31 Who*.

Left: Former *Doctor Who* producer John Nathan-Turner with *31 Who* presenters Debbie Flint and Shyama Perera.

Below: Images from *31 Who*.



1991

Timewyrm: Genesys painting

After a year spent in nostalgic limbo, the churning gears of the TARDIS finally started turning once more

– but it wasn't about to materialise on television screens.

In June 1991, Peter Darvill-Evans, editor of the Target novelisations, launched *The New Adventures* – a range chronicling the further exploits of the Seventh Doctor and (initially) Ace – with John Peel's *Timewyrm: Genesys*. While the trappings and continuity of the original series would be maintained, efforts were made to steer the novels into more mature territory – essentially following the course the show had been on before it disappeared from the schedules.

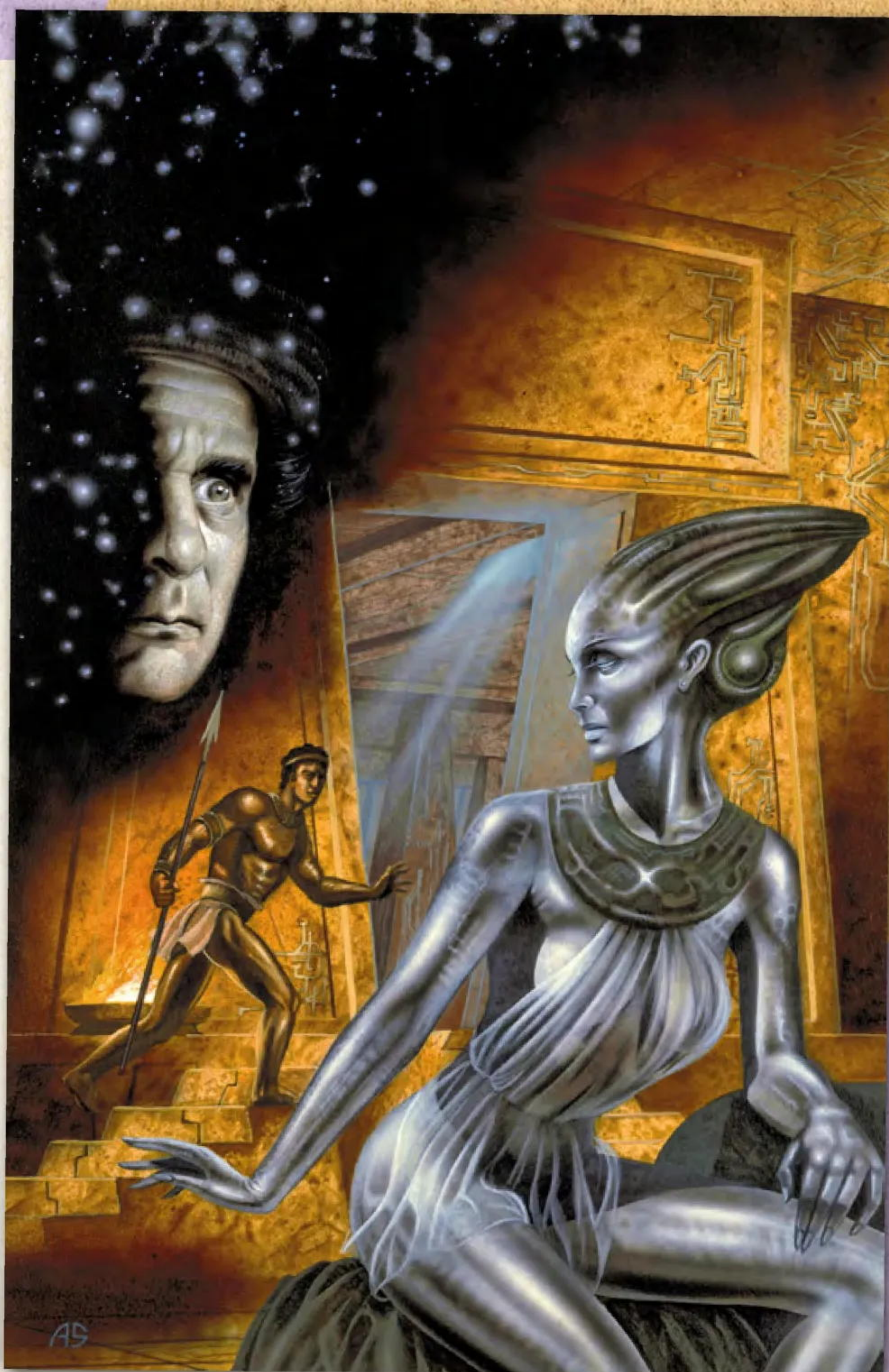
The blurb on the back jackets promised “stories too broad and too deep for the small screen”. Indeed, they were too broad for some readers (including the *News of the World*), whose eyebrows were raised by various nude scenes. Even the gorgeous cover, painted by celebrated artist Andrew Skilleter, was cheekier than anything we'd seen before.

“The see-through costume was my idea, as was the visualisation of Ishtar,” Andrew

Right: Andrew Skilleter's painting for *Timewyrm: Genesys*, the first book in Virgin's *Doctor Who: The New Adventures* series.

Below: A preparatory sketch for the artwork.

Bottom: Andrew at work, and the art as it appeared on the published book.



admits, referring to the biomechanical goddess in the foreground. “Peter gave me some limited text, certainly not the full manuscripts. So I had no idea about the racy content John Peel had written!” After a previous arrangement had fallen through, Andrew was commissioned to deliver the covers for the first four NA titles at breakneck speed. “As I recall, *Genesys* was the most urgent, with the least time available,” says Andrew. “I think I was given

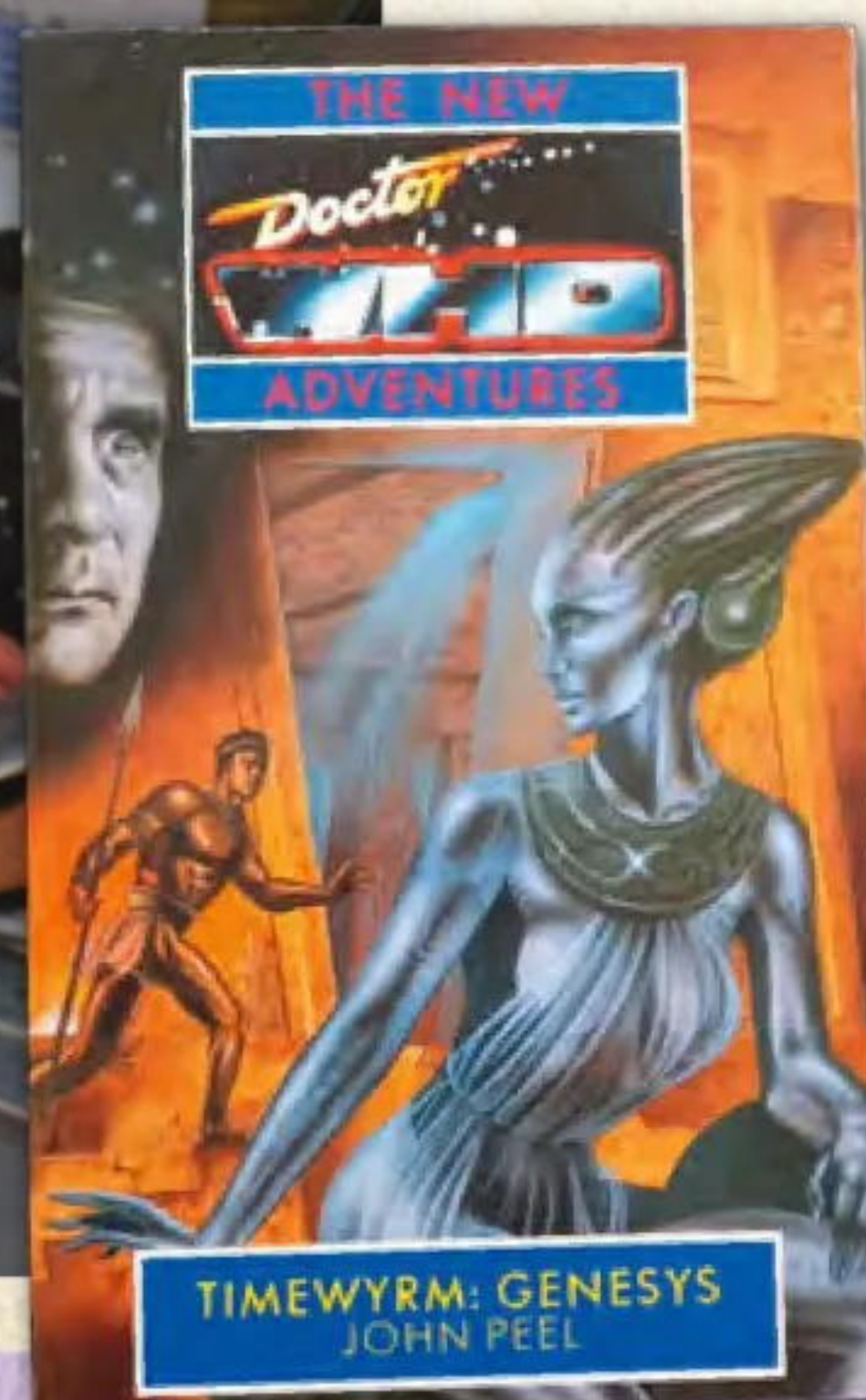
the relevant piece of text to illustrate, so I could dive in and get on with it.”

After years of rendering pre-existing imagery for various books and videos, Andrew revelled in the chance to indulge his creative side. “It allowed me to come up with my own visual concepts, free of the constraints of a TV programme,” he says. “It was totally different from either the Target or the BBC VHS covers. I imagine the authors felt the same. I’ve always liked inventing stuff and I had the imaginative ability to come up with new concepts and designs.”

Of these concepts, the Giger-esque figure of Ishtar stands as one of Andrew’s proudest moments and one of the defining images of *Doctor Who*’s so-called ‘wilderness years’. He even produced a follow-up painting for the cover of his

1995 collection *Blacklight*, and is currently working on a third piece. “The figure is the part I remember best and am most pleased with,” he beams. “It was a great opportunity of course, and I rarely said no to anything!”

You can see more of Andrew’s work in his book Illuminart Volume 1, available exclusively from andrewskilleter.com →



60 Objects, 60 Years

1992

Cyberman poster

There's a delicious symmetry about 1967's *The Tomb of the Cybermen* – a tale in which the silver giants, lost for years, are recovered from the mists of time (with disastrous results, naturally). After the BBC had wiped its master recordings in the 1970s, the story was thought lost for nearly a quarter of a century, until a duplicate set of tapes were themselves recovered. Instead of a buried city on the planet Telos in the distant future, they were pulled from the ruins of the fire-damaged Asia

TV headquarters in Hong Kong towards the end of 1991. When the complete story was released on video the following May, fandom broke out in a bout of Cyber-fever.

Freed from their tomb, the Cybermen invaded the high streets of Britain in the form of striking, near-life-size artwork posters, specially commissioned from Andrew Skilleter – part of a BBC Enterprises publicity blitz that would see the sons of Mondas topping the UK video chart. Those who pre-ordered from certain high-street retailers could receive a copy of the poster along with their video. One of the posters would even make it as far as Spain, on the wall of the video store in the British expat community of Los Barcos in the BBC's July-launched soap, *Eldorado*.

In Edinburgh, another invaded the residence of David McCallum, whose brother had brought home one of the colossal banners along with a copy of the video. "The Cyberman poster was a massive surprise to me," says David – and massive is right. "Perhaps because of its size, it has an almost iconic feel, and so for that reason I love it."

Already a keen Cyber-fan, David had been eagerly anticipating the release of the tape since reading about its upcoming release in the pages of *DWM*. "I was so excited to be able to see it," he recalls. "It was a story that older fans talked of in hushed, reverential tones. Of all the missing stories,

Ancient Artefacts

With its huge set-pieces and myriad innovations, actually getting to watch *The Tomb of the Cybermen* had long been the most fervent dream of many fans. Some of them, like David McCallum, attempted to recreate the experience using a combination of audio recordings, scripts, books and stills.

"*Tomb* was a story which had always fascinated me," he says. "I had read Gerry Davis' novel, and also had a copy of the script for Episode 3, which I purchased in 1990 at a convention in Glasgow. I did have a very poor, muffled copy of the soundtrack, and fortunately I had the Titan script book to help follow the action. I don't think any telesnaps for *Tomb* had been discovered at that time, but I had always been fascinated by the photographs of the Cybermen emerging from their tombs, and anticipated a very suspenseful and creepy story."

When the serial finally became available for viewing, there was a danger that it couldn't possibly compete with its own legend. "It definitely lived up to my expectations," David smiles, "even if some of the effects were a little wobbly."

it was the one I was most desperate to see. To me, it really was like finding the Holy Grail!"

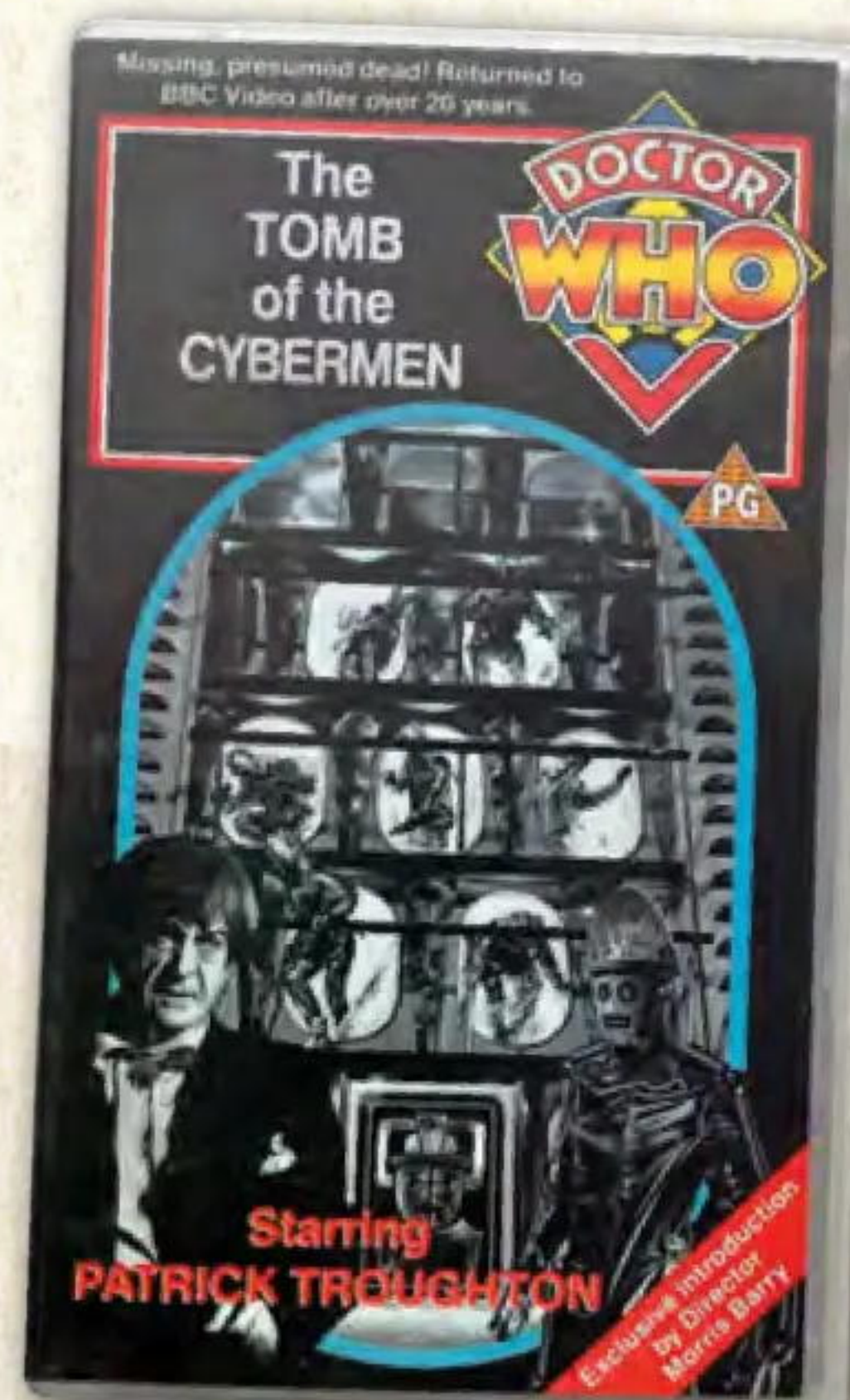
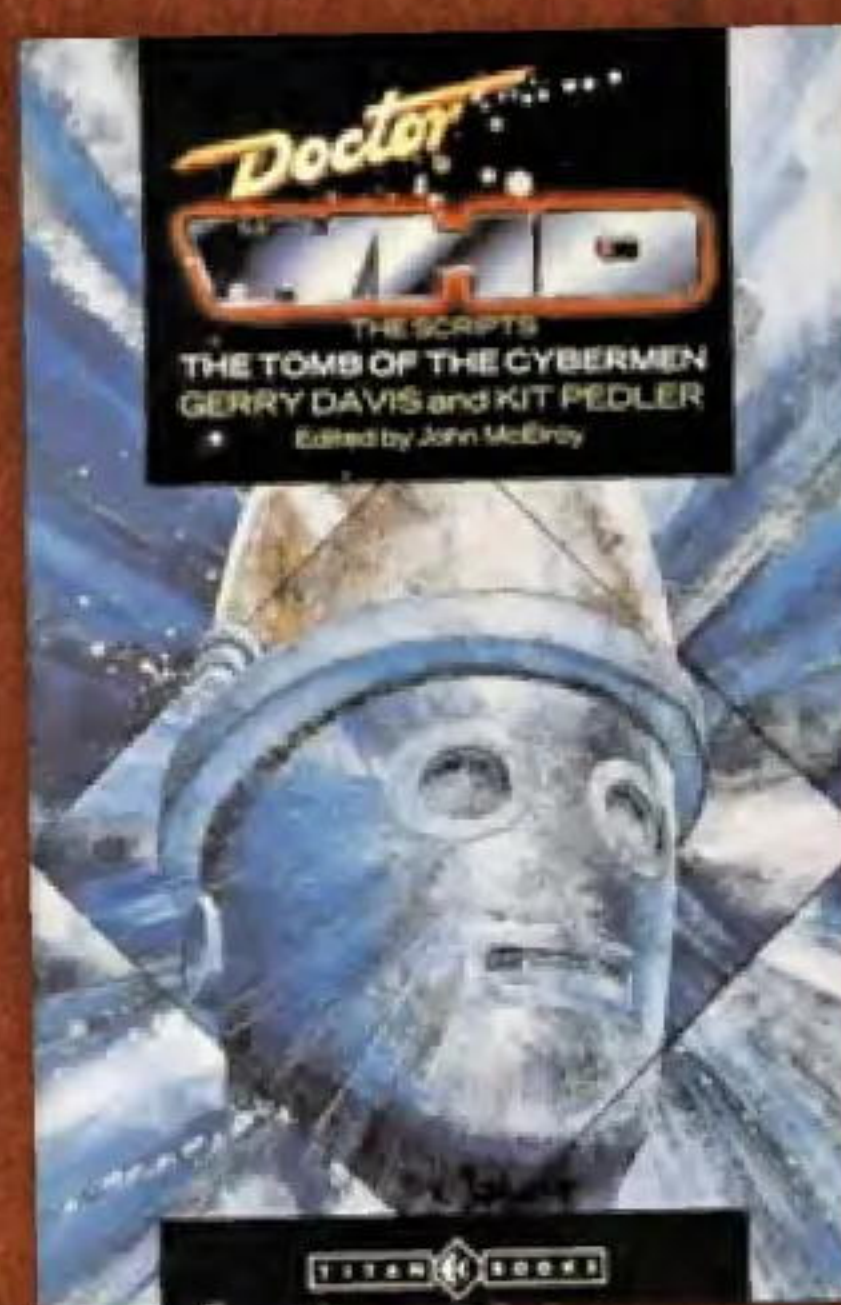
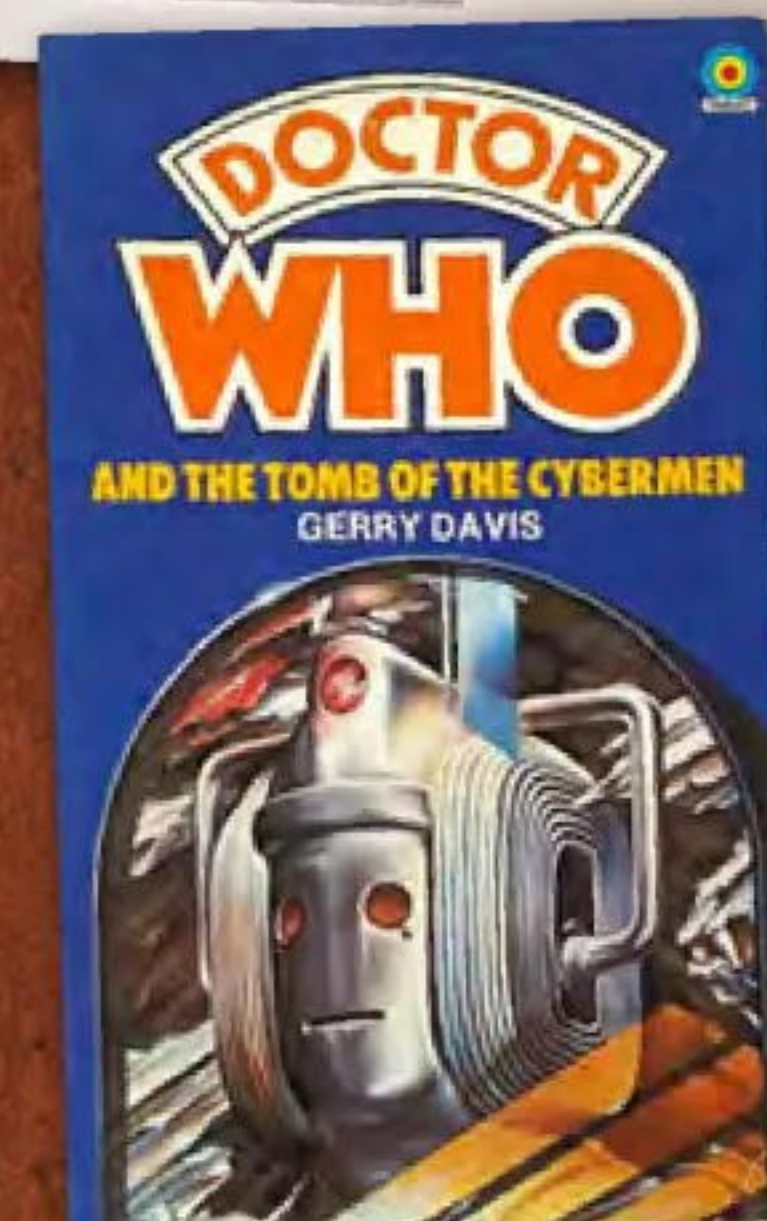
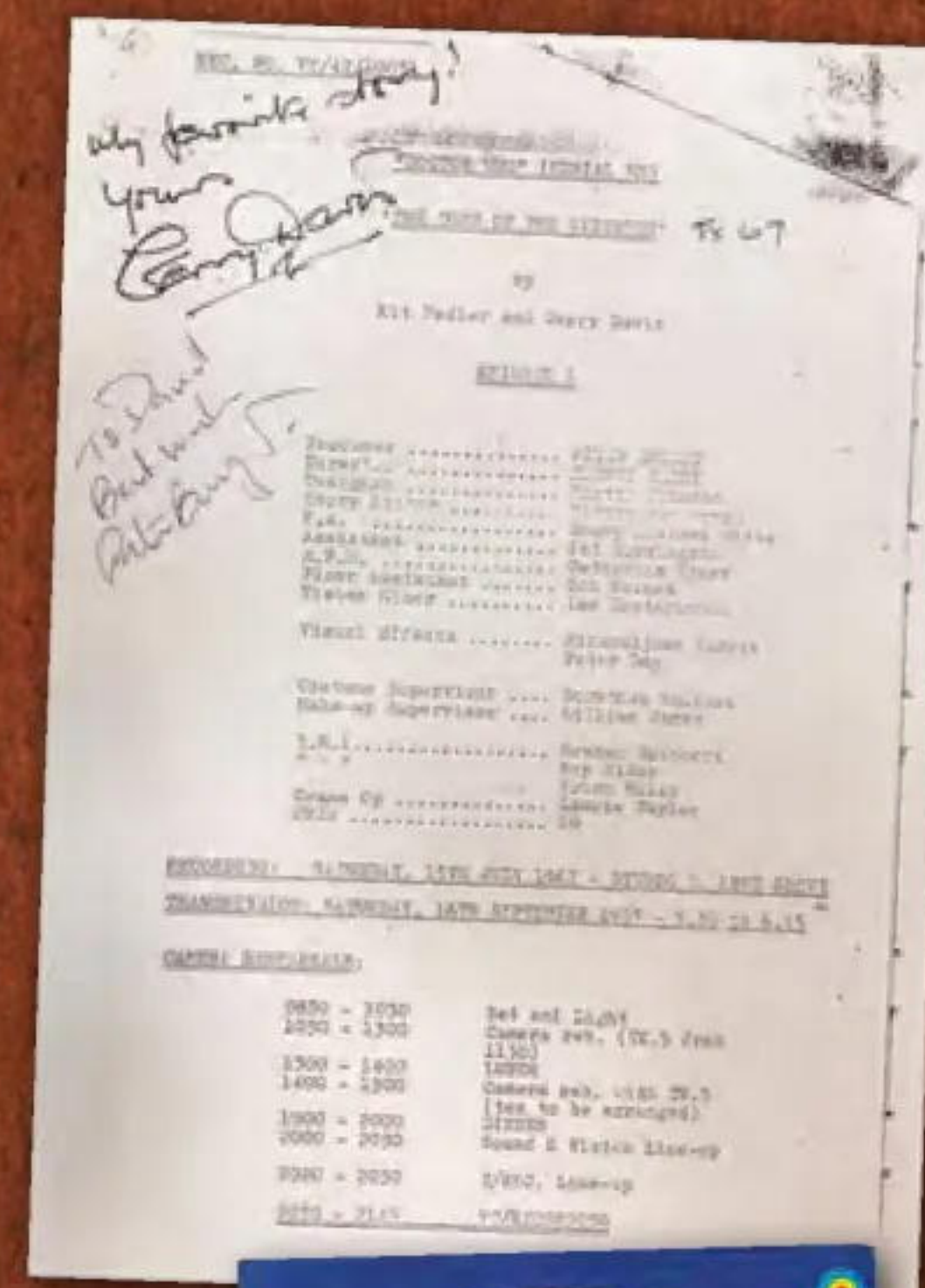
To mark the occasion, David arranged a special viewing party for a few chums, somehow resisting the urge to watch the video before their arrival. "My mum made a chocolate cake, which I decorated with the icon from the Cyber Controller's tomb," he says. "The poster was a star attraction that acted as a dubious 'welcome' for people arriving. But of course the story was the real treat!"

Three decades on, David still has the paper titan tucked safely away. "Sadly it's no longer on the wall, but has been consigned to a cardboard tube for many years," he says. "Perhaps one day, like the Cybermen themselves, it may emerge once again." **DWM**

Left: Andrew Skilleter's art for the giant poster used to promote the VHS release of 1967's *The Tomb of the Cybermen*.

Above from top: Reader David McCallum's signed script of *The Tomb of the Cybermen* Episode 3; the 1978 Target Books novelisation; the 1989 Titan script book.

Right: The 1992 VHS of *The Tomb of the Cybermen*.





DOCTOR --
SURRENDER, OR
THESE SPECTATORS
WILL DIE!

LIBERATION OF THE DALEKS

PART EIGHT

STORY: ALAN BARNES • ART: LEE SULLIVAN
COLOURS: JAMES OFFREDI • LETTERS: ROGER LANGRIDGE
EDITOR: MARCUS HEARN
DALEKS CREATED BY TERRY NATION



PLEASE,
MISTER --

MISTER!!

NOT NOW. I
SAID, IT'S NOT
PRETEND --



COURSE IT'S
PRETEND.

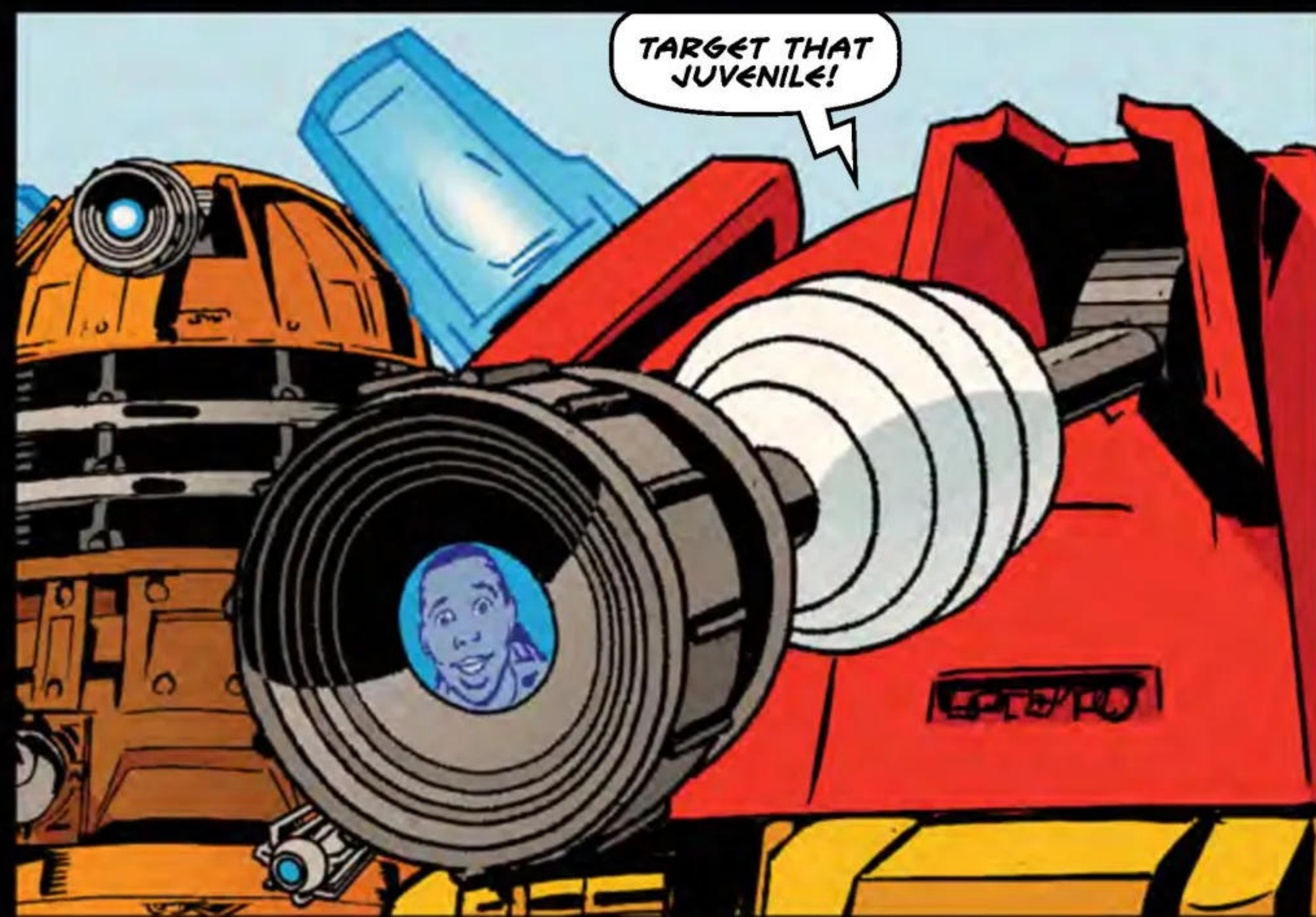
LOOK -- HIS
PAINT'S STILL
WET!



HIS WHAT'S
WHAT...?

GONNA
GET THAT
BIG BOSS
DALEK --

GONNA
'STERMINATE
HIM WITH MY
ANTI-DALEK
FLUID
GUN!!



TARGET THAT
JUVENILE!







AND BEFORE THAT... AND BEFORE THAT... AND BEFORE THAT...

HOW MANY TIMES?

HOW MANY TIMES HAVE I DIED?



GEORGY! COME BACK!

IT'S JUST COGNISANCE SHOCK. THAT'S WHY WE MAKE THE TOURISTS WEAR PSYCHIC SHIELDS!



ANALYSIS COMPLETE. SUBSTANCE IS H₂O!

IT IS A TRICK! BEGIN EXTERMINATING!!



WHOA THERE -- **HOLD YOUR HORSES!** NOT THAT DALEKS HAVE HORSES. NOT OUTSIDE THE **SIERRA MADRE ZONE**, AT LEAST...

SEE, IF YOU'D BEEN TO THE **REAL SIERRA MADRE**, THERE'S SOMETHING YOU'D KNOW ABOUT. A **MEXICAN STAND-OFF!**

THIS IS NOT RELEVANT!



WANNA BET?

YOU THINK YOU'VE GOT HOSTAGES? WELL, I'VE GOT A HOSTAGE TOO -- **YOU!**



SECRET CHAMBER, RIGHT BENEATH OUR FEET. TWELVE KALED MUTANTS, HELD IN CHAINS. ONE OF THEM'S YOU. THE **ACTUAL** YOU.

ONE WORD FROM ME AND MY MATE MERLIN **ZAPS** HIM!

YOU ARE **BLUFFING!**



GEORGETTE --
EARPIECE,
PLEASE.

THING IS, SUPREME -- **EARLIER**,
WHILE NO-ONE WAS WATCHING, I
SWITCHED A COUPLE OF **CABLES**
AROUND DOWNSTAIRS. SET UP A
50,000-VOLT PULSE, TO TRIGGER
WITH MY SONIC...



YOU
DIDN'T...!

WELL, YOU
KNOW. JUST
IN CASE.

YOUR SONIC
DEVICE HAS BEEN
DESTROYED!



OKAY, SO
MERLIN'LL JUST
HAVE TO DO IT
MANUALLY --

MERLIN, ARE
YOU RECEIVING
ME?

I'M SEEING EVERYTHING
THE SUPREME SEES. HE
KNOWS, DOCTOR! THE
MUTANT KNOWS!



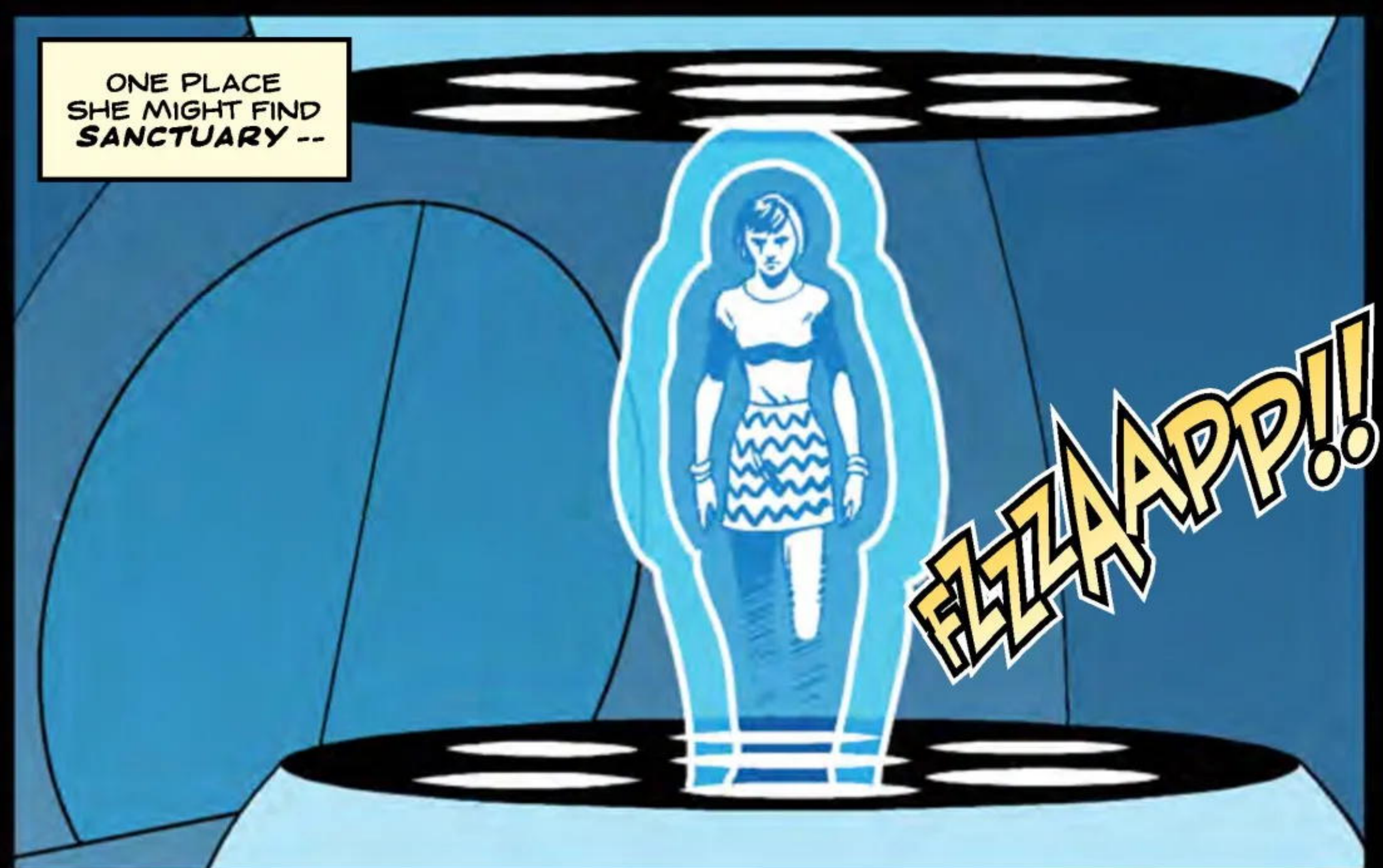
NEVER MIND THAT.
MERLIN, I WANT YOU TO
INPUT THE FOLLOWING
SEQUENCE INTO YOUR
CONSOLE: UP, DOWN, TILDE,
PLUS, PLUS, PLUS,
PER CENT...

NO! YOU
MUST NOT!

YOU DO
NOT HAVE THE
RIGHT!!!



SHE REMEMBERS. NOW
THERE'S ONLY **ONE**
PLACE SHE CAN GO --



ONE PLACE
SHE MIGHT FIND
SANCTUARY --

FLZLAAPP!!



SKARO.

NEXT ISSUE:
DEEP IN HYPERSPACE

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p&p: 1 = £3.50.
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The Fact of Fiction

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THE WHEEL IN SPACE

EPISODES 1 TO 3

The *Silver Carrier* really is carrying something silver... and terrible, as **ALAN BARNES** discovers.

Just two of the six episodes of *The Wheel in Space* survive: the third and the last. Absolutely, the second, fourth and fifth are full of interest, as we'll see over the course of this two-part *Fact of Fiction*. But the loss of the first means we've been deprived of any footage of the strange Servo robot that menaces the Doctor (Patrick Troughton) and Jamie (Frazer Hines) in the cramped environs of the submarine-like supply rocket, the *Silver Carrier*. Which is unfortunate, because the Servo is just brilliant – a stumpy death-box, as weird and memorable as the Quarks in the next story, *The Dominators*. Like the Quarks, its costume was inhabited by a child actor (in this case, Freddie Foote from the Barbara Speake Stage School). Unlike the Quarks, there's personality in its permanently vexed quasi-face. No wonder they took so many publicity pictures of it, and literally *none* of the guest cast – because the Servo's a pint-sized star.

It's a shame, therefore, that we learn so little about it. Later developments make it clear that it's operating the rocket on behalf of the Cybermen, rather like the mysterious 'silhouettes' in the first two episodes of 1982's *Earthshock* (whom the Doctor will also destroy). It might be that it was already aboard before the Cybermen hijacked the ship – meaning they simply reprogrammed it. However, parts of the robot seem to have been incorporated into both the Quarks (the pincer attachment seen embedded into at least one Quark arm) and the Krotons (short piping arms) – so what if it were the other way round? What if the Servo was a Frankenstein's monster, created by the Cybermen from bits of creatures they'd defeated? What if they'd made more of them...?



Top left: The Wheel and the *Silver Carrier* in *The Wheel in Space* (1968).

Above: Frazer Hines (as Jamie) and Patrick Troughton (as the Doctor) pose with the Servo robot (Freddie Foote) in a publicity shot for Episode 1.

Left inset: Quarks in *The Dominators* (1968); one of the titular creatures from *The Krotons* (1968-69).

Opposite page below left: The TARDIS suffers a power overload.



Episode 1

FIRST BROADCAST Saturday 27 April 1968

NB: timings for missing episodes are taken from uncorrected off-air audio recordings, and don't exactly correspond to off-screen 'telesnaps'.



Via the TARDIS scanner, the Doctor and Jamie watch the image of their former shipmate Victoria diminish...

00m 42s ... in a scene re-recorded from the end of the final episode of *Fury from the Deep*, hence the minor variations in dialogue.

The TARDIS soon lands, but the scanner is blank – so the Doctor asks Jamie to check the fault indicator. Writer David Whitaker recalled said device from the first Dalek serial (1963-64), which he story-edited.

When the scanner finally activates, it shows various stock-footage shots, including a flock of cranes taking off from a sunlit lake, a waterfall by moonlight, and palm trees on a Pacific beach. A 'telesnapped' shot of a yawning hippopotamus has been identified as originating from the second episode of the 1965 David Attenborough safari-cum-travelogue series *Adventure: Zambezi*.

"I must have pushed the wrong switch," says the Doctor. His dialogue was shortened just prior to shooting. Originally, he explained he must have connected the automatic defence network by mistake: "It was one of the optional extras that was built into this particular model." If there was danger outside, it tried to warn them, or tempt them to go elsewhere – but he'd never leave the TARDIS if he took any notice of it: "That's why I never use it – it's so fussy! I must disconnect it!" As he tried to move the stuck switch, Jamie remarked: "No wonder we always end up in trouble!"

We'll never learn exactly what danger the TARDIS has detected. Distinctive signs of cybertechnology in the vicinity, perhaps? Or is the TARDIS actively trying to tempt them outside, to avoid the internal problem that's about to arise – namely, a power overload that causes mercury from the fluid link to leak out from beneath the console and vaporise?

(Again, the need to refill the fluid link with mercury had been a major plot point in the first Dalek serial.)



After removing the rod-like time vector generator, the Doctor and Jamie exit the ship – its inside now that of a simple police box – finding themselves inside a rocket's motor section.



06m 39s Exploring the deserted, seemingly drifting rocket, they come across a strange track... which, we soon see, belongs to a weird-looking robot in a sealed control room. Stage directions described the Servo (sic) as "a box like machine on wheels with metal 'feelers', or tactile sensors, bulb like ray detectors and an inner rod which can emerge and exude a bright laser burning beam" – although, in the final design, its laser remained behind its central grille.

Jamie suggests that they might get food from a dispenser in the living quarters – hoping for "a nice plate of roast beef with all the trimmings". It comes as something of a surprise to hear a proud 17th-century Highland rebel drool for the long-established national dish of England, as opposed to (say) venison or grouse.

Camera directions indicate that the Doctor pressed a "Beef button" on the machine. For sides, Jamie requests potatoes (not 'tatties', as one might expect) and cabbage. (Properly, though, he doesn't request Yorkshire puddings – seemingly an 18th-century innovation.)



10m 33s A telesnap indicates that both Jamie's meal and the Doctor's are pushed out on plates of what appear to be

flat wafers – hence Jamie's line: "I've heard of a square meal, but this is ridiculous." This sequence was amended from the script, which had the Doctor raising his plate and extracting "a small, flat, elastic spoon" from beneath it. After Jamie did likewise, the Doctor attended to his meal "for all the world as if he were at a good table in a restaurant – spooning up some of the jelly... pinching a little of the powder on it and then tasting it with relish."

Doubtless the Doctor's confidence with the dispenser is because he used to have something very similar in his TARDIS – as seen in the opening episode of the first Dalek serial and Whitaker's own *Inside the Spaceship* (aka *The Edge of Destruction*, 1964). But if Jamie's never seen anything like this before, what happened to it, we wonder?

While Jamie sleeps, the Servo examines the TARDIS. Summoned back to the control room, it seals the doorway to the motor section shut. But had it not been recalled by the counting of the automatic clock, might it have completed its examination, and relayed details of the police box back to its mystery controllers?

A course correction has led the exploring Doctor to whack his head against the wall. In the control room, the Servo uses its mechanisms to cause a long pod to open up, disclosing several glowing spheres... which soon float out of an open hatchway, into space. As scripted, the whole of the pod moved



towards the hatch, with the row of 'eggs' then moving along the inside of the pod towards the hatchway entrance. →



Essential Info

➤ Had Dalek creator Terry Nation not vetoed the idea outright, the final story in the 1967-68 season might have obliged the Doctor to "cope with both Daleks and Cybermen at once, in the same serial".



➤ The first three Cybermen stories had been written by Kit Pedler, the series' sometime scientific advisor, in association with story editor Gerry Davis – but with Davis having moved on, another writer would be needed to turn Pedler's ideas into workable scripts. *Doctor Who's* original story editor, David Whitaker, was duly hired.

➤ As well as accommodating Pedler's ideas

(this time including a toroidal space wheel), Whitaker was also required to introduce a new companion – the super-bright denizen of the future Zoe, devised by story editor Derrick Sherwin (below). Supposedly, over 100 actresses were auditioned by producer Peter Bryant, some of whom were screen-tested at Lime Grove, before 20-year-old Wendy Padbury was selected.

➤ Following three days' pre-filming at Ealing (plus model work), the story was recorded on six successive Fridays at three different studios: Episode 1 at Lime Grove on 5 April, Episodes 2 to 4 at BBC Television Centre, then the final two instalments at Riverside in Hammersmith.



➤ *The Wheel in Space* introduced a new Cyberman variant (above) – wearing two-piece wetsuits sprayed silver, with an arrangement of rods along their arms, and their old chest units inverted (now with the light at the top). Costume designer Martin Baugh's most enduring innovation, however, was the distinctive 'teardrop' shapes drilled into the bottom of their eye-holes.

The Fact of Fiction



→ **The concussed Doctor uses the tip of the time vector generator to open the motor section door, but he's confronted by the Servo – which pursues him back to the cabin.**



19m 32s With the robot using its laser to melt the cabin door, the groggy Doctor helps Jamie level the time vector

generator in its direction – sending the robot hurtling down the corridor towards the motor section door, which (according to stage directions) it “slams into... with force and explodes”. There’s no visual record of the damage done, but the script for Episode 2 describes Jamie “looking at the debris of the Servo-Robot” en route to the control room – meaning, technically, it appeared in two episodes, not one.



20m 10s Meanwhile, the rocket is being tracked by the crew of the Wheel, including Australian communications officer Leo Ryan (Eric Flynn) and Russian astrogator Tanya Lernov (Clare Jenkins) – both of whom were among the several characters reimagined at a very late stage by director Tristan de Vere Cole, in the hope of giving the Wheel a more cosmopolitan complement. Originally, Leo was ‘Tom Stone’ (background undetermined) and ‘Tanya Lerner’ was “an attractive, rather ethereal looking girl” sometimes known as ‘Tan’.



After playing Nanina in *The Savages* (1966), Clare Jenkins had made a guest appearance in *Should Auld Acquaintance*, a de Vere Cole-directed *Z Cars* two-parter for the New Year, from which a further three Wheel crew members were recruited...

Leo corrects Tanya, saying that the rocket’s apparent drift is “just an illusion caused by slight polar precession”. Does he mean axial (not polar) precession of the Wheel, not the rocket?

Newly arrived commander Jarvis Bennett (Michael Turner) couldn’t tell us, if his rather odd character description is to be believed: “The laws of physics have no factual basis to Jarvis – an important factor in his personality.” Turner had also appeared in *Should Auld Acquaintance*.



Radio operator Enrico Casali (Donald Sumpter) – originally the less Latin ‘Harry Carby’ – tries again to contact the Phoenix Mark IV supply rocket *Silver Carrier*, which went missing nine weeks ago and is up to 90 million miles off course. Sumpter owed his casting as Enrico to his role as a trainee thief in another de Vere Cole-directed *Z Cars* two-parter: *It’s Easy Once You Know How*, shown in September.

23m 49s The ‘eggs’ have landed on the outer surface of the Wheel and begun to “sink through” (or so film sequence directions had it). Oblivious, Jarvis orders the x-ray laser turned on the *Silver Carrier*, for fear it might suddenly swing towards the station. Cue another film sequence. A telesnap shows the laser targeting the rocket, but the script seemed to envisage this differently: “We see a section of the Wheel. A flap opens and we see a laser gun rise out. The barrel swivels, points into camera and we zoom in to see it’s [sic] menacing muzzle.”

The episode ended, though, back aboard the rocket – with Jamie looking out of the porthole, and the camera zooming in on the face of the now-unconscious Doctor...

Episode 2

FIRST BROADCAST Saturday 4 May 1968



00m 38s The episode began with a reprise of the film of the x-ray laser emerging. This wasn’t, however, followed by a reprise

of the cut back to Jamie and the spark-out Doctor – presumably for contractual reasons, since the Doctor’s unconsciousness allowed Patrick Troughton to take a week’s holiday from recordings. Nevertheless, he’d be credited on the final episode – despite being substituted by stand-in Chris Jeffries throughout.

Back, then, to the bustling operations room. The first telesnap from this sequence shows the “amiable defence security officer” Bill Duggan (Kenneth Watson) “superintending two technicians” – namely Elton Laleham (Michael Goldie) and Armand Vallance (Derrick Gilbert). Watson and Gilbert had also featured alongside Jenkins and Turner in the New Year *Z Cars*. Before that, bizarrely, they’d played the same character – Craddock, turned into a Roboman by the Daleks – in 1964’s *The Dalek Invasion of Earth* (Goldie) and its 1966 cinema remake *Daleks’ Invasion Earth 2150 A.D.* (Watson). Although Laleham and Vallance remain background figures in this scene, their checking-of-instruments dialogue, with “each man snapping over a switch as he calls”, was fully scripted. For example: “Run programme 4”/“Check”/“Interlock all probes”/“All vectas [sic] good”/“Connect Laser Hydraulics.”

It’s fortunate for Jamie and the Doctor that getting the x-ray laser up and running has proven to be a much more laborious procedure than it seemed at the end of Episode 1!



02m 31s Meanwhile, Wheel MO Gemma Corwyn (Anne Ridler) – ‘Nell’ Corwyn until a very late stage – is attempting

to reason with Jarvis in her room. Which, stage directions elaborated, doubled as “a private interview room when dealing with crew members suffering from any one of the various mental space illnesses which can occur – agoraphobia being one – space vertigo another, where the slightest movement brings on a belief that the whole enclosure is spinning around.” Indeed, the mental state of the crew members will become increasingly significant...

When Jamie uses the light from the time vector generator to try to alert the Wheel, it creates a piercing noise through the headphones of Enrico and Kemel Rudkin (Kevork Malikyan). Enrico’s scripted line, given while holding his ears, was lost: “Right through me... like a knife... swamped everything.”

With a signal detected, Jarvis orders two men sent over to the rocket – who soon arrive aboard the *Silver Carrier*, almost certainly wearing spacesuits of the type



worn by Laleham and Vallance in Episode 3 (more about these suits next issue). Alas, we don't know which of the non-speaking actors played these 'Spacemen', but it must have been two of Gordon Pitt, Harry Fielder and Kedd Senton.



07m 09s In the operations room, the American-accented Laleham hails the unseen pilot of *Voyager Five* (scripted as *Seven*). "You're a welcome voice," the pilot told him, in a lost line. It's unclear which of the cast doubled up as the pilot. In response, Laleham originally told him he had a "Clear run to Mars corridor."

There's a "Light to medium meteorite storm" across *Voyager Five*'s planned route. Technically, a meteorite can't exist in space: asteroids and meteoroids become meteors when they burn up in a planetary atmosphere, and any part of a meteor that falls to the ground of said planet is thereafter known as a meteorite. Given how freely the Wheel crew refer to 'meteorites', one can only presume the definition will change at some point in the future.

Meanwhile, Chang (Peter Laird) describes to Leo and Tanya the weird readings he's getting on Green System Three – indications, not that he knows it, of the 'eggs' breaking the Wheel's surface. Chang was written as 'Ken', with no indication of the pidgin accent adopted by Peter Laird – who, on the evidence of the surviving Episode 3, doesn't appear to have worn a bogus make-up. Again, Laird had a prior role in a de Vere Cole-directed *Z Cars* – *Too Quiet for Sunday*, shown the previous December.

Tanya is troubled by tiny drops in air pressure all over the Wheel. Eric Flynn audibly stumbles over Leo's response: "And have you tell – told Gemma Corwyn yet?"

"What, you think there are little green men on board, do you?" Leo asks Tanya – with stage directions indicating: "He grins at her, he is obviously more interested in Tanya than what she has to say". Patronisingly, he says she can hold his hand

Computer Age

We first see Zoe in Episode 2, when Gemma calls the parapsychology library's visphone (at **13m 04s**, below). "Just a minute," interjects Zoe, before pausing for a full



eight seconds. Stage directions indicate what might have been happening in that time: "She raises her eyes slightly as if concentrating, clicks her tongue mechanically". Zoe resumes with: "Sorry, I was halfway through an RNA analysis when you came on." As written, she then asked Gemma to wait: "just clear my head... there! Right."

All of which helped establish Zoe as the "human computer" she'd originally been described as in a *Daily Mirror* headline on 17 April 1968. In the story, 20-year-old Wendy Padbury of Holland Park was said to have been cast as a "15-year-



old astronaut called Zoe". Two days ahead of her first appearance, however, Padbury gave Zoe's age differently in the *Acton Gazette*: "This is one of the oldest parts I've had and Zoe is a very young 17," she said.

if she gets scared. Tanya was required to smile back – "enjoying this mild flirtation"!



10m 10s Gemma listens to Jamie's chest with a stethoscope "connected to a machine with certain dials on it" – albeit

in her quarters-cum-interview room, not the medical rest room where we'll find the Doctor installed next episode. For the first time, Jamie gives his full name as 'James Robert McCrimmon' – perhaps after the Scottish national hero Robert I, aka Robert the Bruce, who defeated the English at the Battle of Bannockburn? Next, he names the Doctor 'John Smith' – after the medical machine's manufacturer.

13m 55s 'Parapsychology' librarian Zoe (Wendy Padbury) is recording an astronomical observation – mentioning "the Hercules cluster" and the fact that "one of the stars in the Messier 13 group is entering a nova phase". Which is odd, because they're one and the same. 25,000 light years from Earth, and containing over 100,000 stars, the

M13 group, aka the Hercules cluster, was first discovered within the constellation of Hercules by Edmond Halley (of comet fame) in 1714, then catalogued by Charles Messier (hence the name) 50 years later.

Jamie (sent to the library by Gemma, so Zoe can observe him) identifies himself as a "true-bred Scot". This draws a curious response from Zoe: "Scotland, of course. Pre-century history isn't my field..." Which was exactly as scripted, so one wonders if this might have been a David Whitaker mistype that somehow made it all the way to screen. Was she supposed to say 'pre-21st-century', for example?

With Zoe laughing at Jamie's "female garments" and the implication that Scotland will no longer exist in the future, this scene is eye-opening enough without Jamie then telling Zoe to "watch your lip or I'll put you across my knee and larrup you" (her "Sassenach lip" in the script).

Guiding Jamie round the Wheel, Zoe has taken him to the power room, where Bill Duggan keeps a collection of intergalactic flora, grown from seeds. One of Bill's plants "comes all the way from Venus", apparently. That seems unlikely, given the planet's relentlessly hostile conditions – so *The Fact of Fiction* would like to imagine that this was in fact a 'Venus fly trap' joke.

Gemma tells Jarvis her conclusions re Jamie: that since he's had no space travel training, he might be a stowaway, or an agent of the 'Pull Back to Earth' group.



19m 42s In the operations room, Jamie learns that the crew are again preparing to blast the rocket out of existence,

and Tanya asks for assistance with a related repositioning: "Zoe, help me do a quick mental calculation, would you? You're quicker than me." Originally, she said Zoe was quicker than "the computer" – which, by the looks of the cumbersome technology all around, she probably is. →

Opposite page above: The Servo robot menaces the Doctor and Jamie.

Left: New companion Wendy Padbury poses on the unfinished *Silver Carrier* control room set.

The Fact of Fiction

→ So Jamie sneaks off to sabotage the laser's capacitor. Presumably, we're meant to have worked out for ourselves that the TARDIS is under threat of destruction – because otherwise, something *else* is in danger in the upcoming cliffhanger...



22m 20s Two large spherical objects are seen inside the *Silver Carrier* – ostensibly in a “dark corner” of the control room.

From the reprise at the start of the surviving Episode 3, we see no indication of where this corner might have been relative to the main computer array, or the area where the pod from which the eggs emerged was situated. We don't, however, see (as stage directions demanded) leads connecting each of the spheres to a machine beneath the ‘clock’. Activated, the leads began “to move and tremble and then wriggle... as if some liquid life force was being pumped through them” – and into the spheres, which began to glow accordingly. (Removing the leads also removed any need to establish exactly where inside the control room the spheres were situated – so they might be in another compartment completely.)

A shape inside one of the spheres resolves into a Cyberman, hunched like a foetus in the womb – whereas Whitaker envisaged one of the creatures in both of the spheres: “we are seeing the birth of two Cybermen.” The script didn't specify the use of weather balloons for the spheres, but one wonders if he (or some member of the production team) had taken note of the likewise-realised ‘Rover’ in the bizarre spy-fi series *The Prisoner*, which was nearing the end of its initial UK run when the scripts were delivered.

The ‘surprise’ reveal of the Cybermen would have been no such thing for readers of the *Radio Times*, where the creatures were depicted alongside the listing for Episode 1.



A Cyber-hand breaks through the shell of one sphere.

X-Ray Specs

Famously, *The Wheel in Space* re-uses a few stock items seen in earlier stories – including its spacesuits (more next issue). Immediately identifiable in Episodes 2 and 3 is



the hemispherical capacitor bank of the x-ray laser (below left), which seems to have originated in a British-made sci-fi film – 1965 horror sequel *Curse of the Fly* (right). Previously, it could be seen as the Moroks' freezing

machine in *The Space Museum* (1965), in Daxtar's office in *The Daleks' Master Plan* (1965), and in a Covent Garden warehouse in *The War Machines* (1966). Subsequently, it will turn up in the TARDIS power room in *The Mind Robber* (also 1968) and in the UNIT lab in *Spearhead from Space* (1970, above right).



The question is – is it the *same* device? It's not impossible that the Doctor took it from the Space Museum to use in his TARDIS (as with the Time and Space Visualiser), and that sometime after *The Mind Robber* it was left on Earth, where it got used and re-used for various purposes. (Notably, the Doctor never sees it in the Wheel's power room.)

Right: Padbury poses in an Elda chair.

Opposite page above: Dr Gemma Corwyn (Anne Ridler) questions the Doctor.

Opposite page below: Jamie and Zoe quickly become friends.

Episode 3

FIRST BROADCAST Saturday 11 May 1968



01m 59s In the power room, Jamie sprays the contents of a canister labelled ‘QUICK-SET PLASTIC’ into the workings of the x-ray laser's capacitor bank – a canister further labelled “Unmeltable, Unbreakable, Everlasting” in stage directions.

Aboard the Silver Carrier, two Cybermen report to their superior...



03m 03s As written, the Cybermen (Jerry Holmes and Gordon Stothard; voiced by Peter Hawkins and Roy Skelton) were looking at a screen with a rotating aerial-like attachment on top: “a picture begins to emerge of a dark, alien spaceship...” In the finished programme, we get but the briefest glimpse of the Cyber-ship. Then: “another picture takes its place – that of another Cyberman, seated in a strange seat from which metal wires bend out from the

base and attach themselves to the head of the Cyberman.” With no surrounding objects for scale, it's hard to discern exactly what we're meant to be looking at: a small mechanised voicebox (in which case, why bother with the visual display?), or perhaps a head-and-shoulders shot of a being with a brain case shaped like an egg timer?

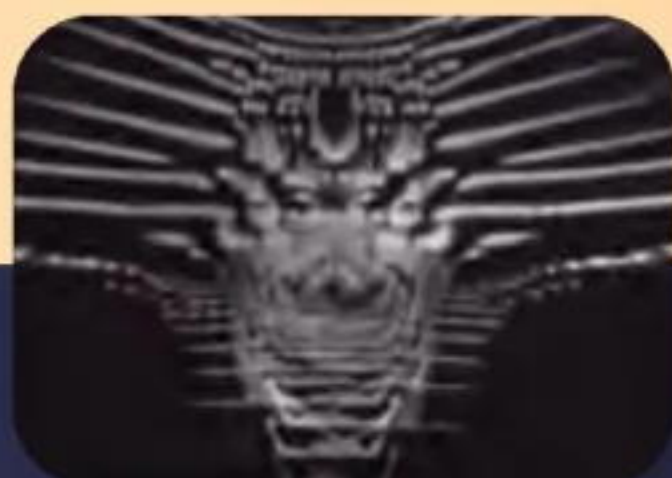


05m 31s With Jamie's sabotage having rendered the x-ray laser inoperable, Bill Duggan is alone in the power room when he catches sight of a “space bug” – actually a Cybermat, presumably hatched from an egg – emerging from a cupboard. He shuts it back inside, for fear that the engineers coming to remove the capacitor bank will think him “bonkers”. Bill's decision to keep his ‘Billy bug’ a secret will prove fateful, so this moment deserves consideration. Why “bonkers”? Is he literally afraid that the bug might be a figment of his imagination – ie, that he's suffering from one of those ‘mental space illnesses’ that Gemma is supposed to deal with? It's obviously significant that Gemma will be the only person he tells about the bug (at **14m 32s**). “Did anyone else see it?” she asks... as if Bill's been known to see things before.



06m 14s Later, Jamie visits the rest room to confer with the now-conscious Doctor – who, we can see, has been wearing a short-sleeved shirt all along, and quite possibly throughout many prior adventures.

Once again, *The Fact of Fiction* acknowledges Tim Dickinson's amazing chair-spotting blog pinkforyouractualpterodactyl.com, this time for identifying the padded lounge seat beside the rest-room bed as a moulded fibreglass Elda chair, originally designed by Joe Colombo in 1963. The same fully revolving model can also be seen in the alt-22nd-century control room in 1972's *Day of the Daleks* (albeit with black upholstery) and as the guest chair in Morgus' office in 1984's *The Caves of Androzani*. A secondhand Elda currently costs upwards of £10,000, so it's safe to say that the Wheel is well-furnished.



The Doctor claims not to remember the 'machine' in the rocket – ie, the Servo robot. "But there's something. Some warning, some menace..." Before becoming concussed, he was listening in at the control room door while the Servo robot connected itself to one of the computer banks... but if there was something uniquely Cyber-identifying about the throbs and bleeps he heard from within, we'll never know, because his sense of "menace" won't be explained.



07m 32s In the operations room, Enrico confirms that "It's all happening in the Hercules star cluster..." The

opening part of this scene was cut for time. As written, Leo, Zoe and Tanya watched as Enrico tried to pick up a signal, giving instructions to his colleague beside the door: "Band 18... no that's too far back a bit. I'm betting [sic: getting] something. Try a cross fix. Just a touch more..." Finally, something came through: "Hold on that. Punch up the gain." At which, the other operator pressed a variety of switches.

Hercules 208 is "beginning to emit hard gamma already" – apparently a herald of its going nova, whereupon it will "deflect meteorites with a mass of two hundred tons each", or so Zoe predicts. We've already mentioned the untechnical use of "meteorites" by the crew of the Wheel – but why "deflect"? And why should Zoe's seemingly quite reasonable observation cause Leo to go off on one, about how she's a "Proper little brainchild. All brain and no heart"? This moment in particular would seem to suggest that Whitaker envisaged a less personable, more single-minded presentation of Zoe.

08m 54s Finding his Bernalium rods seemingly corroded by the 'Billy bug', Bill sends Rudkin to check stocks with Spares. But what are Bernalium rods, exactly? If they were made of an as-yet-undiscovered mineral, or element even, the word would surely be written out as 'bernalium', with a lower-case b. Scripted dialogue, however, consistently capitalises 'Bernalium', like it's a trademarked product... manufactured by the British Bernalium Corporation, for all we know!



09m 57s Meanwhile, Gemma is giving the Doctor the once-over

with her John Smith stethoscope (surely the invention of medico Kit



Pedler). In *Spearhead from Space* (1970), we'll learn that the Doctor has two hearts – but if Gemma hears a double heartbeat, she doesn't remark upon it. Maybe she's negligent? Maybe her equipment is too narrowly focused, or faulty? Or maybe some people in this epoch will have double heart transplants, making such a reading routine?

Soon, Jamie introduces the newly arrived Zoe to "Dr John Smith" – with the Doctor picking up on the alias he'll first adopt in *The War Games* (1969).

FURTHER INFO

DVD Surviving episodes included in the three-disc set *Lost in Time* COMPANY BBC Worldwide YEAR 2004 AVAILABILITY Out now



SOUNDTRACK COMPANY BBC Radio Collection YEAR 2004 NARRATOR Wendy Padbury AVAILABILITY In *The Lost TV Episodes Collection Five* (2021)



NOVELISATION COMPANY WH Allen & Co/Target Books YEAR 1988 AUTHOR Terrance Dicks AVAILABILITY In the omnibus *The Essential Terrance Dicks Vol. 1* (2021)



AUDIOBOOK COMPANY BBC Audio YEAR 2013 READ BY David Troughton with Nicholas Briggs AVAILABILITY Out now



Zoe has calculated that the Silver Carrier must have been refuelled during the course of its 87 million-mile journey – meaning it must have been piloted. But by whom?

13m 05s The Planner announces that a star has been ionised, which will cause "meteorites" to strike the Wheel. (We'll return to the Cybermen's

remarkable scheme next issue.) "The Cybermats will consume Bernalium," it decrees, since without Bernalium the x-ray laser can't be used to deflect the objects. Curiously, Bill's 'Billy bug' has already been chewing Bernalium, after peeking out of the cupboard – neither of which, it seems, it was ordered to do. So had Billy malfunctioned, or did it just get peckish?



14m 04s Cut to a Cybermat, eyes shining – where stage directions had its whole self seemingly "glowing, on and off with a malignant

effulgence". This is all that remains of a cut scene, which continued with Rudkin entering in search of Bill... and answering a 'visphone' call from Vallance, who was checking the Bernalium stock as Bill had instructed. "Well we're a bit puzzled," Vallance told Rudkin. "Most of the stock was transferred to the Capacitor bank room a few weeks ago. Bill must have got his wires crossed. Have a look around, will you and see if you can locate it." And so Rudkin began to root around in the power room, watched by a Cybermat...



15m 23s ... which should have explained what Rudkin was doing in the power room in this pre-filmed sequence, when he

comes under attack from several Cybermats (one of which he sprays with Quick-Set Plastic). It begins, however, with Rudkin bursting through the doors, not already in situ. Was the Rudkin/Vallance scene removed to hide the discontinuity?

Evidently, Quick-Set Plastic expands massively before it solidifies – because there's no other way to explain how the Cybermat sprayed by Rudkin has become entirely cocooned by the time the Doctor gets to examine it.

22m 09s Soon, a medical x-ray reveals a Cybermat sealed in the plastic, meaning Cybermen must be aboard the rocket... which Jarvis has sent Laleham and Vallance to look over (in search of Bernalium, we presume).

But the Cybermen confront them, zapping the pair with oscilloscope beams from their head units (as happened to Toberman in 1967's *The Tomb of the Cybermen*).

"You will take us to the Wheel," they command... DWM

To be concluded



Reviews

Our verdict on the latest episodes and products.



Audio Frequencies

Review and illustration by **JAMIE LENMAN**

Reviewed this issue

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In between all the universal crises and end-of-world scenarios, we've often caught glimpses of the Doctors' more peaceful moments – hobnobbing

with famous historical figures, or bobbing about on sentient oceans. For those of us who wouldn't mind joining them on some of their less-stressful interludes, Big Finish presents *Pioneers*, the most recent box set in the *Ninth Doctor Adventures* line.

Picking up directly from the end of the previous trilogy, Roy Gill's *The Green Gift* borrows liberally from Douglas Trumbull's seminal 1972 feature *Silent Running* – at least as far as the 'huge garden in space' setting goes. In a rare occurrence (for this series of audios at least), the Doctor bundles out of the TARDIS with not one but two chums: Adam Martyn's likeable Callen and his talking dog Doyle, realised by Harki Bhambra. Levelling out their combined exuberance is the always-superb Louise Jameson as the calm, calculated Fiacra, with Maddison Bulleyment's farm-girl Tay somewhere in the middle. The result is an easy, danger-free equilibrium that's pleasantly relaxing.

When the fox-fanged snouts of giant maggots rear up out of the soil, seasoned fans will have twigged that this is indeed a sequel to 1973's *The Green Death*, but Gill is clever enough to develop the environmental issues laid out in the Pertwee-era classic instead of simply treading over the same ground. What would happen if the positive

values espoused in the original turned in on themselves? How would Trumbull's galactic Eden actually function? As it happens, the only real stakes within the Greenwood facility's enclosed system are the welfare of some gigantic battery-caterpillars, and it's hard to empathise with these mute, intentionally grotesque beasts. Then again, this may be Gill's entire point.

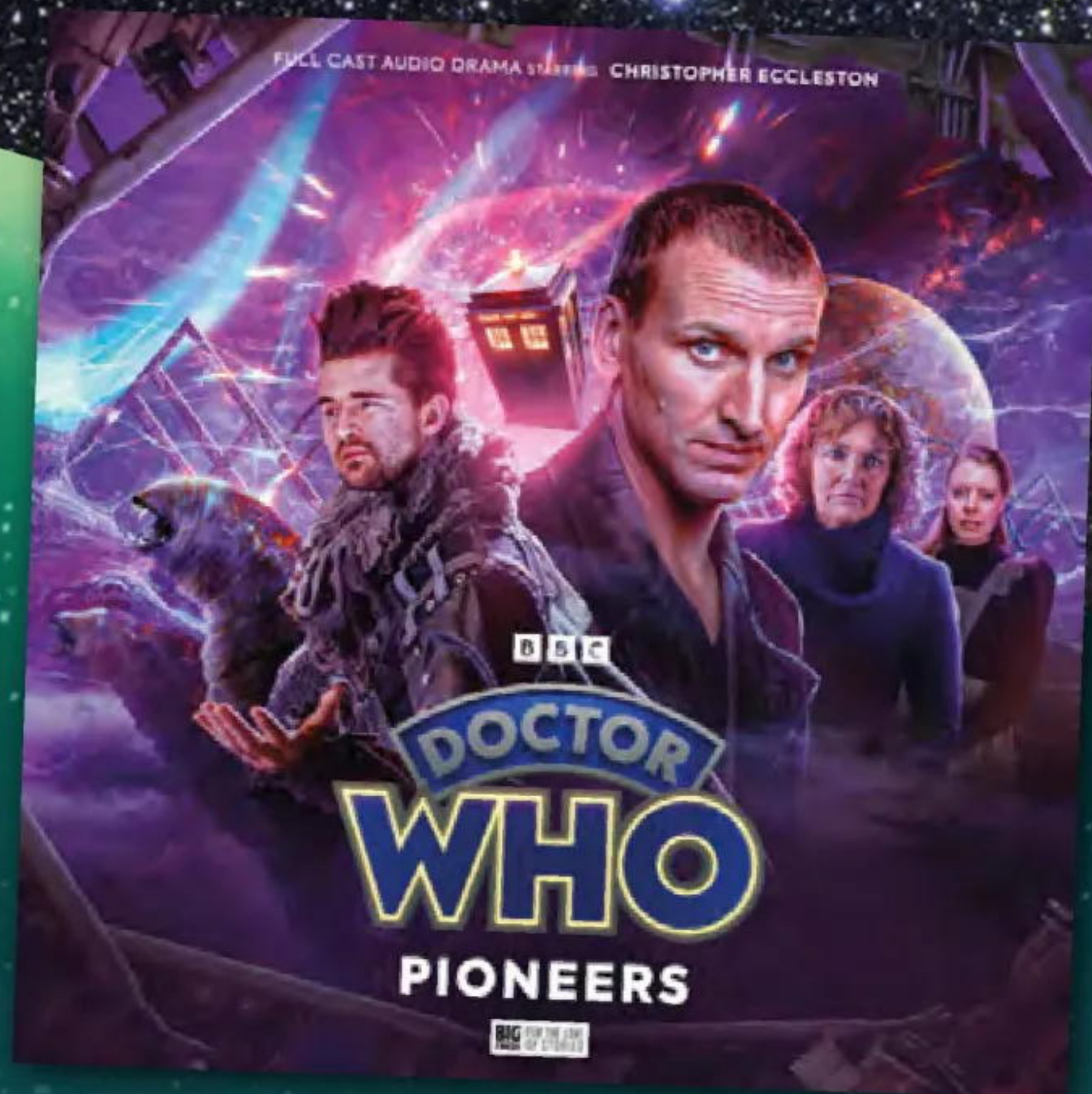
Far more successful in terms of animal involvement are our two canine characters, the aforementioned Doyle and his new love interest Laika. Amazingly, Gill turns the rather gimmicky notion of a prattling pooch into the cornerstone of the entire enterprise – a puzzle in which every piece is vital and integral, carefully designed and neatly sewn together. By the time the Doctor waves a sad goodbye to

his recently acquired companions, we're satisfied that he's leaving the floating forest a better place than he found it.

Threat levels are even lower in Robert Valentine's *Northern Lights*, but that doesn't stop it being the best of the lot. Here we get to see exactly where the Doctor picks up some of the names



The Time Lord gets to geek out around two of his heroes while helping them salvage half a polar bear by using the TARDIS as a makeshift sled.



Opposite page below: *Pioneers* cast members Raymond Coulthard, Christopher Eccleston, Rachel Fenwick and Becky Wright, with director Helen Goldwyn.

Below: Ian Conningham, Christopher Eccleston, Gerard Kearns and Ginnia Cheng.



he's constantly dropping, courtesy of Ian Conningham and Gerard Kearns as real-life arctic explorers Fridtjof Nansen and Hjalmar Johansen. It's more like a history lesson than anything else, a chance for the Time Lord to geek out around two of his heroes while helping them salvage half a polar bear by using the TARDIS as a makeshift sled.

Revealing the undulating borealis as a sentient being (voiced by the beguiling Ginnia Cheng) is something only *Who* could do, and thanks to Iain Meadows' eerie sound design we can almost see the iridescent miasma dancing off the vast snow drifts. There are a couple of worthy subplots about the value of human life over individual glory, plus ruminations on who gets to eat who, which rather treads on the toes of *Green Gift*'s all-creatures-are-sacred theme. But while it's possible that the eventual resolution to our gang's dilemma

is childishly pat, that's not really what *Northern Lights* is about.

Valentine's real purpose is revealed in what is essentially a post-credits scene, with the Doctor dropping in on Nansen some decades after their icebound adventure. This time, jeopardy doesn't even feature as an appetiser on the menu, and both cast and listener can simply luxuriate in the positive vibrations of two old friends reconnecting. For once, the Doctor is the harbinger of joy instead of risk or war or death, and that's what sings out from the frozen core of *Lights* – pure, untainted joy.

Lastly, Katharine Armitage doubles down on the historicals with *The Beautiful Game*, a peculiar little number that pretends to be about sport but is actually far more concerned with women's suffrage. It's unclear if the script was written as a comedy; it's certainly

very witty, and one scene in particular, requiring two football fanatics *not* to talk about their favourite pastime on pain of obliteration, is very funny indeed. But the concept of an aggressive alien obsessed with five-a-side tips it over into farce.

Any gravitas that Eccleston or his surrounding players might give the situation simply evaporates as soon as Becky Wright's Strike utters the guttural catchphrase "Foouoooootbaaaaaall...", and thus *Game* winds up awkwardly weighted. An indirect comparison of the national league's inception with the achievements of Nansen and Johansen from *Northern Lights* is unfortunate, and our leading man's brace of speeches about the unifying effects of team spirit are at odds with his warnings about the havoc that will result if the Strike's mania reaches its home world. This doesn't mean they aren't superbly delivered, however, and it may be no coincidence that the staunch Man United supporter sounds most invested here.

Still, in amongst the risible monster and some slightly cartoonish interpretations of sundry personae, parlour maid Daphne's story emerges as a solid frame for everything else to hang from, brought to life by some sensitive writing from Armitage and a truthful performance from Rachel Fenwick. The final gag brings the house down, and the overall sensation after three fun-filled hours is the warm glow of time well spent in good company – safe but strangely satisfying. →



Reviews

After seemingly drawing a line under itself with last year's defining *He Who Fights With Monsters* set, Big Finish's *The War Doctor Begins* line is back with a new trio of tales – and a new focus.

Comrades-in-Arms echoes the path that 20th-century *Who* was following when it ended (and would have continued to follow had it not), with an emphasis on Sophie Aldred's Ace, and the Doctor's attempts to turn her into a soldier. The charge that companions are more like conscripts in a private army has been levelled against our hero for some time, and *Comrades'* battleground setting makes for the perfect arena to explore the complex relationship between Jonathon Carley's War Doctor and Dalek/Human hybrid Case, as played by Ajjaz Awad.

The main function of Noga Flaishon's opener, *A Mother's Love*, is to reunite these two after an enforced separation of some 18 months, wrapped in a minimal plot about an overbearing AI. So far, so *2001: A Space Odyssey*. As with the Ninth Doctor set, there's precious little danger aboard Gallifreyan hospital ship *Haven*, leaving very little for Beth Chalmers' stropky Veklin to do. Perhaps this is because Georgia Mackenzie is so likeable as misguided mainframe MOM, successfully weaving a believable bond between herself and her ersatz daughter Runa (Tiegan Byrne). She nevertheless offers a thought-provoking perspective on the purpose of artificial intelligence, the first of many soul-searches for Case, as well as initiating a theme of preservation that will pervade the rest of the set. All said and done, it's a firm foundation for what's to come.

And what's to come is Timothy X Atack's *Berserker*, which mashes together the first two films in the



Alien franchise to create a tense thriller wherein a squad of butch commandos hunt down a single deadly enemy. That enemy is yet another new type of Dalek. The titular Berserker is possessed of frightening abilities and unique armaments that once again show the Sons of Skaro in their best/worst light, proving that a single unit is more than capable of taking on an entire legion of fighters.

As Case settles into her role as mercenary, Ajjaz Awad settles into her role as Case, offering a gutsiness and fire that was absent from her 2021 debut, making her the perfect foil for Carley's Warrior. For his part, this second chapter features some of his strongest

stuff, including a tragic tirade about "a mad musician hammering at the keys of a broken instrument", providing a riveting insight into how he

sees himself. After some lusty heroics and a terrific twist, it's almost a shame that the events of *Berserker* seem to have pushed these two apart, just at the point when they looked to be forming one of the all-time great partnerships.

Finally, Phil Mulryne's closer *Memnos* has no time to muck around. Here we

***Comrades-in-Arms* echoes the path that 20th-century *Who* was following when it ended.**



Right: *Comrades-in-Arms* cast members Jonathon Carley, Tiegan Byrne, Georgia Mackenzie, Beth Chalmers and Ajjaz Awad (front).

Below: Tom Baker and Sadie Miller star in *Past Lives*.

have the struggle for Case's soul, toughed out against a Matrix-like backdrop of digital memories. In the blue corner is the Doctor, presenting his evidence like a barrister at a trial, and in the red corner is his shadow – Nicholas Briggs' smarmy Dalek Time Strategist. Setting these two as opposite sides of the same coin is an ingenious move, and their bickering, like an angel and a devil on Case's shoulders, is electric. Again, Case gives as good as she gets – with Awad's scorn and confusion ringing through her every bitter utterance, until we can't tell the two of them apart any more than she can.

Indeed, the protracted custody case (and that's basically what's happening) is so absorbing that there's barely any time for the thread about the planet-sized mental archive. Librarians Salvin and Jarast wither on the vine somewhat, although actors Michael Amariah and Sophie Khan Levy do get their dues in some homely flashbacks of Case's parents. If the last-minute rug-pull feels like a bit of a cheat, at least it leaves us with the possibility of a rematch between the War Doctor and his most challenging accomplice. And if it's anything like *Comrades-in-Arms*, we'll be waiting with bated breath. **DWM**

Past Lives

Big Finish's multi-part anniversary saga *Once and Future* begins with Robert Valentine's *Past Lives*, a scattershot cavalcade of friends and foes. Opening on the arresting (if possibly rushed) spectacle of the Doctor cycling backwards and forwards through his incarnations, we eventually settle on Tom Baker's Fourth. Hereafter, the intriguing notion of 'degeneration' is abandoned in favour of a giggly chase after a mystery MacGuffin, but there are hints that it may be revisited in future, so here's hoping.

Valentine throws a lot at the wall, and not all of it sticks; the giant crocodile samurais never quite live up to the promise of Lee Johnson's spectacular cover art, and Sadie Miller's Sarah Jane doesn't enjoy the same chemistry with



Rufus Hound's Monk that she does with Baker T. On the other hand, Jemma Redgrave's and Ingrid Oliver's double act as Kate Stewart and Osgood is as sturdy as ever, and the former's

introduction to the toothy wizard who helped her father thwart the Zygons' first invasion is surprisingly touching.

Ultimately, reaction to this opening salvo will depend on whether one prefers to observe birthdays with a period of deep reflection or a noisy party. *Past Lives* is most definitely the latter.



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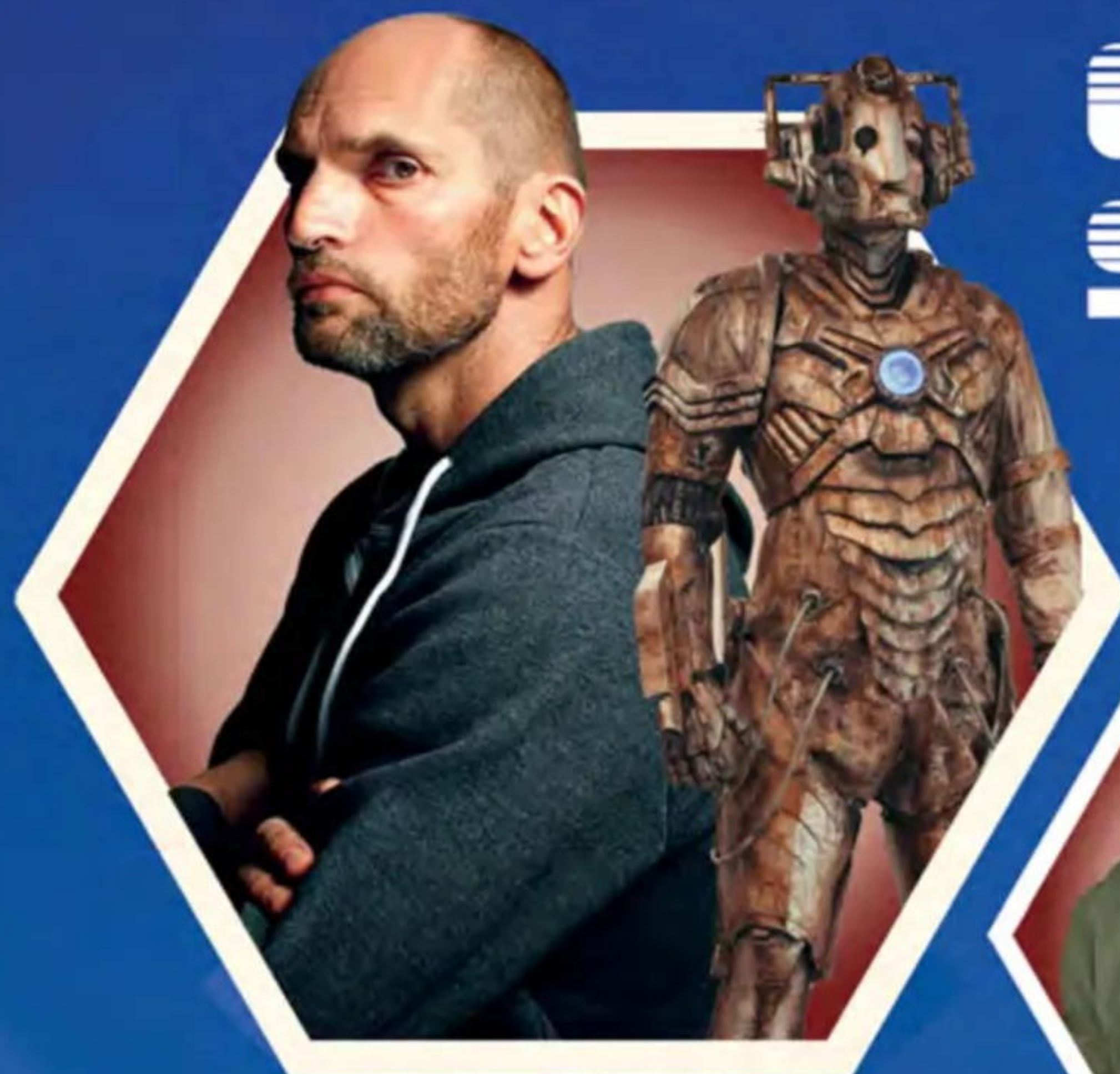


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Reviews

Lost in Time

Mobile game

Developed by East Side Games
RRP Free (with in-game microtransactions)

So-called 'idle games' are some of the simplest you can find, and immensely popular. They typically involve tapping the screen to obtain money, crops or some form of currency. This will allow the player to progress, whether it's to unlock a new area or upgrade their world, farm or monster. Then repeat. After a while, players will be able to automate the whole thing – so the game plays itself, effectively.

Some people think the whole idea of idle games is a bit pointless, and it's true that they're rarely challenging. But they can be compelling, and even relaxing. You're constantly progressing, and the games tap into our innate love of watching numbers go up.

East Side are experts at these games, and their latest is *Lost in Time*. The game asks players to obtain Vortex Energy by powering up 'waypoints', which are locations from various eras of the show. Some are readily identifiable, such as the Dalek City or Gallifrey, while others are more obscure, such as the Minyan Ship (from 1978's *Underworld*) or the Diner TARDIS (from 2015's *Hell Bent*).

References to past *Doctor Who* episodes are numerous, and this game is aimed squarely at fans: Martha references the Osterhagen Key (from 2008's *The Stolen Earth/Journey's End*), UNIT discuss the World Peace Conferences (as in 1972's *Day of the Daleks*) and Sarah Jane swaps Dalek stories with Rose (like she did in 2006's *School Reunion*). The developers clearly know the show.

Once players have collected enough Vortex Energy, they can progress to the next chapter. And there is a story here. The Thirteenth Doctor and Yaz are forced to land at UNIT HQ, where they're greeted by K9. The dog explains that because of a black hole's event horizon, the TARDIS is stuck, the Doctor's memory is sketchy, and Vortex Energy is needed to solve the whole thing. K9 sends a message to past Doctors to request their help in obtaining the stuff...

Each chapter features its own side-story. The Sea Devils show up in Atlantis wanting to overthrow humanity, Daleks have appeared on Skaro before their time, and there's still a Cyberman wandering around the Pandorica. But these are short vignettes, and hardly worth the time investment if you're not enjoying the game.

Some of the interplay between characters is fun, with the Twelfth Doctor's exasperation at the existence of two Claras a comedic high point.

Once players have collected enough Vortex Energy, they can progress to the next chapter.



Visually, the game adopts a simple but effective comic-book style. And the music is chilled, fitting with the relaxed gameplay.

Lost in Time is free, but it includes in-game transactions where you buy currency to unlock and level-up characters and locations (or pick up a Kerblam! crate of items). Players can also obtain

currency by watching 30-second ads. All of this is optional, but *Lost in Time* moves at such a glacial pace, you'll likely find yourself at least watching the ads semi-frequently. And the game is proactive in encouraging you to do so. These ads are not related to *Doctor Who*, and they do interfere with the experience.

Outside of the core story, East Side is running events where players must obtain as much energy as possible within a time limit. A ticking clock means they require more engagement, and even a bit of strategy. But the experience is mostly the same.

Lost in Time is a good idle game that honours the history of *Doctor Who*.

Yet it's still an idle game. If the concept doesn't appeal, this may not be for you.

CHRISTOPHER DRING



An Unlikely Heist

Mobile game

Featuring The Tenth and Thirteenth Doctors and Yaz
Developed by Tilting Point and Whaleapp
RRP Part of Apple Arcade (£4.99 a month)

There's a trend emerging with *Doctor Who* mobile games. Take a popular but simple genre, like a match-3 puzzler or an idle game, then dress it up with a *Doctor Who* story, which ideally (and often tenuously) features multiple classic villains, Doctors and locations. The results are broadly OK, although one could argue these aren't really *Doctor Who* games, but games that just happen to feature *Doctor Who*.

An Unlikely Heist follows this template. It's a hidden object game, where you're required to look at an image for two minutes and find items within it – a bit like quickfire games of *Where's Wally*. You're usually given written descriptions of what to find, but sometimes you're shown silhouettes instead. There are other challenges, such as finding one of three items in 20 seconds, or hunting for multiples of the same item, which adds a bit of variety.

The gameplay is fun, although it can get repetitive during long play sessions, especially as new scenes are drip-fed. Fail a

scene, and you simply start over. There are items to help you, including a radar that reveals locations and a time boost that adds 30 seconds on the clock. It's a far from stressful *Doctor Who* adventure.

The story follows the Thirteenth Doctor and Yaz as they materialise in London to find it covered in a purple cloud. This 'Paradox Cloud' is transforming locations, people and various items into other things from different time periods. Some people are now Cybermen, Satellite Five is in the sky, and prehistoric plants have replaced doors.

These clouds produce 'Paradox Dust', which is what the Doctor needs to change things back to their original form. The dust can be located on everyday items, hence the need to collect things. Why these items need to be found within a time limit, and

The story follows the Thirteenth Doctor and Yaz as they materialise in London to find it covered in a purple cloud.

why so many of them are cameras or step ladders, isn't really explained. And there are instances when you're asked to collect dust to complete simple tasks, like speaking to someone. As a result, the gameplay and story rarely feel connected.

The narrative is refreshingly simple, and, although it's not exactly a thrill ride, it's an intriguing mystery. It's not all 'classic' *Doctor Who* references either, with multiple original characters and locations to discover.

Players will unlock furniture and equipment that can be used to redecorate the TARDIS. Time-limited events also occur. The one I experienced trapped the Doctor in the confession dial from *Heaven Sent* – although this time it only took 20 minutes to escape, rather than four-and-a-half billion years.

An Unlikely Heist is only available via Apple Arcade, which is a subscription service featuring hundreds of iPhone games. Paying a monthly fee isn't ideal, but it does mean there are no in-game adverts or microtransactions, like there are in *Lost in Time*.

In the end, this is a hidden object game with a *Doctor Who* wrapper. But it's a good one. Both the story and the gameplay are compelling but gentle. Meanwhile, the bright, cartoon visuals and animations fit the experience nicely. There are better *Doctor Who* stories on mobile, namely 2021's *The Lonely Assassins* and some of 2018's *Infinity*, but this is still a solid effort.

CHRISTOPHER DRING



Reviews

A Dalek Awakens

Escape room

For availability, prices and booking visit escapehunt.com

Following runs elsewhere in the UK during 2020, the *Doctor Who*-themed escape room *A Dalek Awakens* recently made its debut on London's Oxford Street.

Doctor Who Magazine was invited to pay a visit last month, sending along this lucky writer and two of her friends.

The experience was created by Escape Hunt and is located within Boom Battle Bar, a state-of-the-art venue playing host to games like 'Crazier Golf' and 'Augmented Reality Axe Throwing'. The fun even extends to the toilets, where there's a big red 'party button' that triggers a light show and a blast of *La Bamba*. Unlike the Doctor, I've always been wary of big red buttons, but luckily my travelling companions were a little bolder.

You're welcomed into the escape room itself by a chirpy member of staff who runs players through the rubric and provides some fictional context for the adventure. *Doctor Who* fans were spoiled a little by the elaborately costumed actors who welcomed us to Cardiff's now-closed *Doctor Who* Experience, but, in spite of the more modest set-up here, this staff member's enthusiasm was such that she made everybody feel immersed.

Once inside the room, guests are greeted by an animatronic Dalek prop voiced by Nicholas Briggs. Again, *Doctor Who* fans

have had plenty of opportunities to see the pepper-pots up close over the years, but the novelty never really wears off – especially when you can see one in motion.

This is elevated by Briggs' typically fantastic performance, which brings his nasal shrieking straight off the screen and into the room. Whether voicing the Daleks on prime-time TV, in audio adventures for Big Finish, or here for *A Dalek Awakens*, it has to be said that Briggs is never one to let fans down.

We also get a second vocal cameo, from Jodie Whittaker herself. While it might be brief, this exclusive content does make the experience feel a little more special. I did wonder, though, whether Escape Hunt might update the experience with a David Tennant or Ncuti Gatwa cameo in the coming months.

It's hard to go into too much detail about the puzzles themselves without spoiling them for potential players, but we can say that the experience proved more than challenging for three alumni of the University of Leeds. Teamwork is definitely required, but more than four people might be a case of too

Once inside the room, guests are greeted by an animatronic Dalek prop voiced by Nicholas Briggs.



many cooks spoiling the broth. Escape Hunt clearly expects guests to need the occasional clue from staff, which can be procured by enacting the Eleventh Doctor's trademark 'drunk giraffe' dance.

There's a time limit of one hour to complete the game, and – to us at least – it felt as though the experience was indeed designed to take roughly that long. A leader board next to the entrance displays record times of just over 30 minutes, but this would be possible only for returning players, or perhaps dedicated escape room enthusiasts. Escaping quickly shouldn't feel like the main goal here, anyway. After all, the longer you're in the room, the more bang for your buck.

Players needn't worry about their fan credentials either. While *Doctor Who* details are abundant, knowledge of the show is almost never required when solving the puzzles themselves. This could be a little disappointing for those hoping to make use of their *Doctor Who* know-how, but it does make the game accessible to die-hards, casual fans and newcomers alike.

In fact, it wouldn't take too much effort to strip the experience of its *Doctor Who* elements entirely and stage it as a standalone sci-fi adventure.

Though that would mean losing its most exhilarating element – the slowly awakening Dalek.

MOLLY MARSH

Left: Successful escapees Bethany Slater, Molly Marsh and Laura Furner.

Right: A Dalek comes to life...



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The competitions are free to enter. Just visit the DWM website and follow the links: doctorwhomagazine.com/competitions

Do you know your Tensa from your Tenza?

DALEKS! GENESIS OF TERROR AUDIO DRAMA

Daleks! *Genesis of Terror* is a

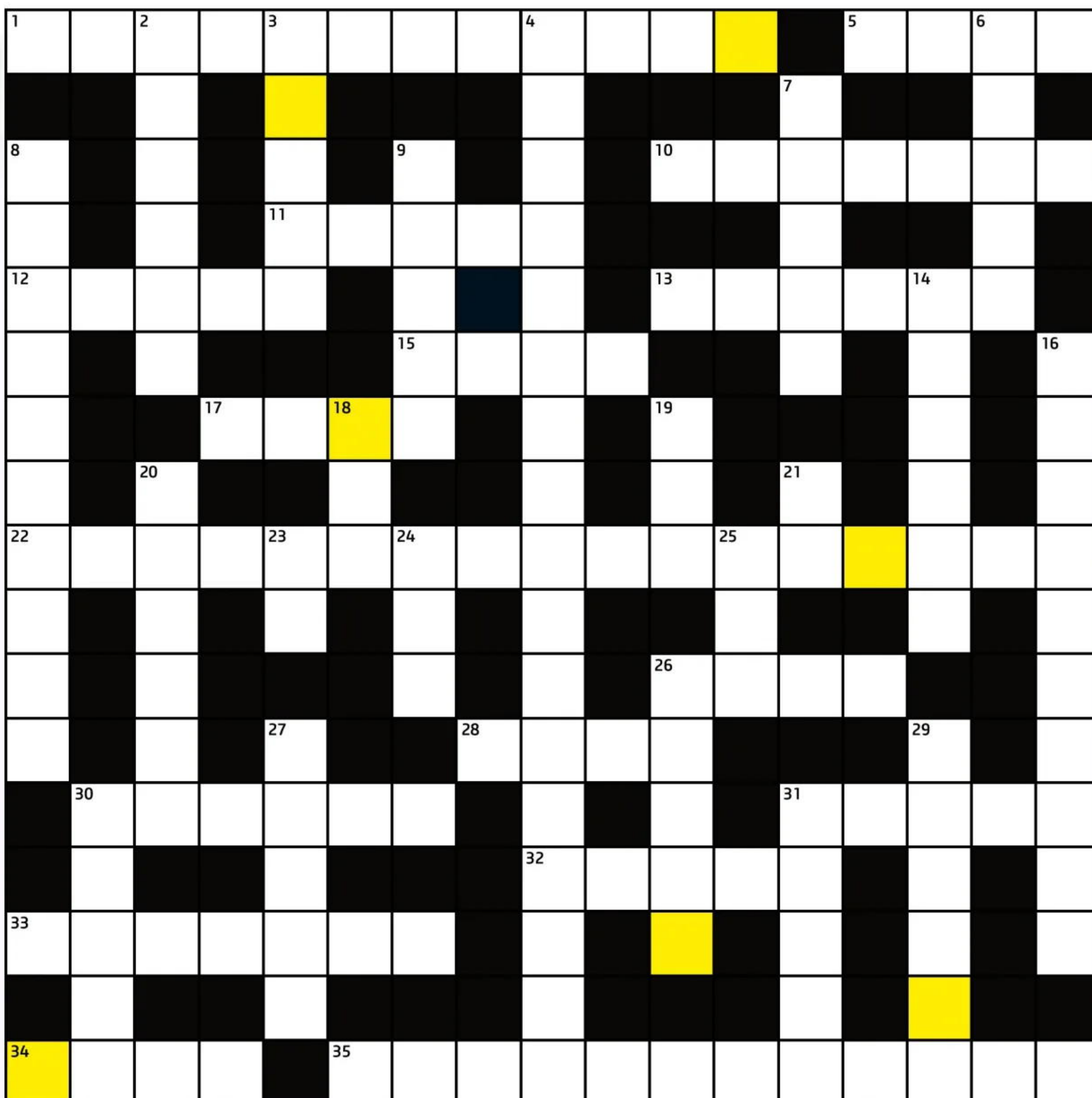
full-cast audio presentation of the first draft of Part One of *Genesis of the Daleks* (1975), the landmark Terry Nation story that introduced Davros. This new release stars Tom Baker as the Doctor, Sadie Miller as Sarah Jane Smith and Christopher Naylor as Harry Sullivan.

The Doctor is presented with an awful prophecy: the Daleks' conquest of all time. To prevent this, the Time Lords have decided to weaponise time and destroy the Daleks before they were ever created – and they want the Doctor to carry out this extraordinary task. Soon, he and his companions, Sarah and Harry, are on the battle-ravaged planet Skaro, where a war has been raging for centuries...

Daleks! Genesis of Terror is available now from bigfinish.com priced £12.99 (CD plus digital) and £10.99 (digital only). We have FIVE CD copies to give away to lucky readers who can rearrange the letters in the yellow squares of the crossword to form the name of an alien creature encountered by the Third and Ninth Doctors.



DWM CROSSWORD



ACROSS

- 1 Drag superstar cast in new *Doctor Who* (5,7)
- 5 Colleague of Mrs Moore and Ricky (4)
- 10 Coal Hill and Deffry Vale, for example (7)
- 11 Manager of Las Cadenas (5)
- 12 Time Lady who helped Leela during the invasion of time (5)
- 13 _____ the Spaceship (6)
- 15 (and 33 Across) Dessert that the Seventh Doctor implied Davros might like unlimited amounts of (4,7)
- 17 The flavour of the drink Zaffic was 'sort of' like this, according to Rose (4)
- 22 Conflagration triggered by the Fifth Doctor (5,4,2,6)
- 26 Apocalyptic event thwarted by the Thirteenth Doctor (4)
- 28 The computer's communication interface in the novelisation of *The Ice Warriors* (4)
- 30 (and 2 Down) Living shadows (6,6)
- 31 One of the Savants on Tigella (5)
- 32 God worshipped by Timanov (5)
- 33 See 15 Across
- 34 Sontaran who led the invasion of time (4)
- 35 Journalist the Twelfth Doctor encountered in New York (4,8)

DOWN

- 2 See 30 Across
- 3 Sita, Dako or Tor (5)
- 4 Where River Song was imprisoned (9,8)
- 6 She played Astrid Peth (5)
- 7 (and 26 Down) Space station where oxygen was monetised (5,5)
- 8 Composer rejoining *Doctor Who* later this year (6,4)
- 9 Accessory worn by the Fourth Doctor (5)
- 14 Creatures that struck a deal with 'the Landlord' (6)
- 16 He played K9 (4,6)
- 18 Ian or the Wolf (3)
- 19 One of the armed forces that occasionally assisted UNIT (1,1,1)
- 20 System that Frontios is in (6)
- 21 Cousin who Rose Tyler suggested staying with during the Christmas invasion (2)
- 23 Production code of *The Dominators* (1,1)
- 24 Organisation that took an interest in the planet Uxarieus (1,1,1)
- 25 Production code of *The Sea Devils* (1,1,1)
- 26 See 7 Down
- 27 Davros provided the Twelfth Doctor with one on Skaro (5)

- 29 Phantom in the Gallifreyan Cloisters (6)
- 30 Missy's prison: the _____ (5)
- 31 Mrs _____ – old woman who knew the Tylers (5)

ANSWERS NEXT ISSUE

▼ LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: LOGOPOLIS



PIONEERS AUDIO DRAMA

The latest release in *The Ninth Doctor Adventures*, a series of full-cast audio dramas, stars Christopher Eccleston as the Doctor.

The Doctor meets many remarkable people on his travels, including those at the forefront of innovation and exploration. From a deep-space colony ship seeking safe haven to the frozen Arctic wastes and the foundation of ideas that will touch the lives of millions – the Doctor is there to lend a hand to the human race's greatest pioneers.

The new box set contains three adventures: *The Green Gift* by Roy Gill, *Northern Lights* by Robert Valentine and *The Beautiful Game* by Katharine Armitage.

The Ninth Doctor Adventures: Pioneers is available from bigfinish.com priced £29.99 (CD and digital) and £22.99 (digital only). Readers who correctly answer the question below will have a chance of winning one of **FIVE** CD box sets.



Which famous pioneer did the Doctor meet in *Spyfall* (2020)?

- A) Charles Darwin B) Ada Lovelace
C) Alexander Fleming

COMRADES-IN-ARMS AUDIO DRAMA

Jonathon Carley stars in the latest instalment of *The War Doctor Begins*.

The Doctor is no more. A warrior has joined the Time War between the Daleks and Gallifrey. But how far will he go? What lines will he cross? How much of himself will he sacrifice?

The box set contains three stories: *A Mother's Love* by Noga Flaishon, *Berserker* by Timothy X Atack and *Memnos* by Phil Mulryne.

The War Doctor Begins: Comrades-in-Arms is available from bigfinish.com priced £19.99 (CD and digital) and £16.99 (digital only). If you'd like to be one of **FIVE** readers who'll be getting a copy, just provide us with the correct answer to the following question:



What are the first words spoken by the War Doctor in 2013's *The Name of the Doctor*?

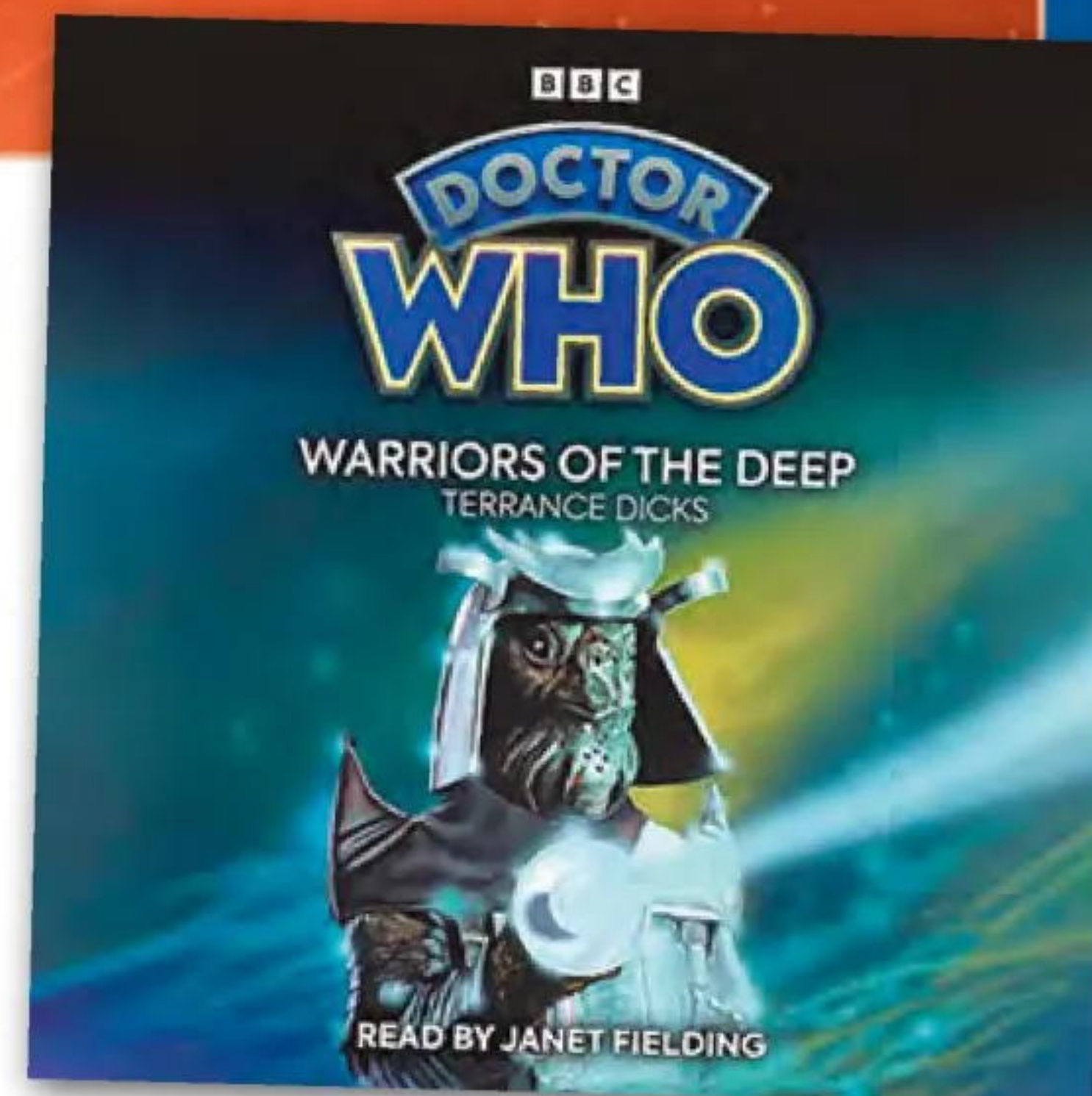
- A) "Doctor no more." B) "What I did, I did without choice."
C) "Oh, for heaven's sake!"

WARRIORS OF THE DEEP AUDIOBOOK

Janet Fielding reads the 1984 book by Terrance Dicks – a novelisation of Johnny Byrne's TV story from the same year, featuring the Fifth Doctor, Tegan and Turlough.

When the TARDIS materialises on Earth in the year 2084, the Doctor once again encounters the Sea Devils. Formerly the masters of this planet, but now forced to live in the murky depths of the sea, their aim is to reassert their domination. Leading them in a plan to attack humanity's defences are the Silurians, also well known to the Doctor. With deceit and subterfuge rife among the tense personnel of a Sea Base, can there be any hope for the Doctor's attempts to broker peace between humans and reptiles?

Warriors of the Deep is available now on CD (RRP £20) and as a digital download. Thanks to BBC Audio we have **FIVE** CD copies to give away to lucky readers who can answer this question correctly:



Which former Hammer horror star played Dr Solow in the TV version of *Warriors of the Deep*?

- A) Virginia Wetherell B) Ingrid Pitt C) Kate O'Mara

AMONG US 1 AUDIO DRAMA

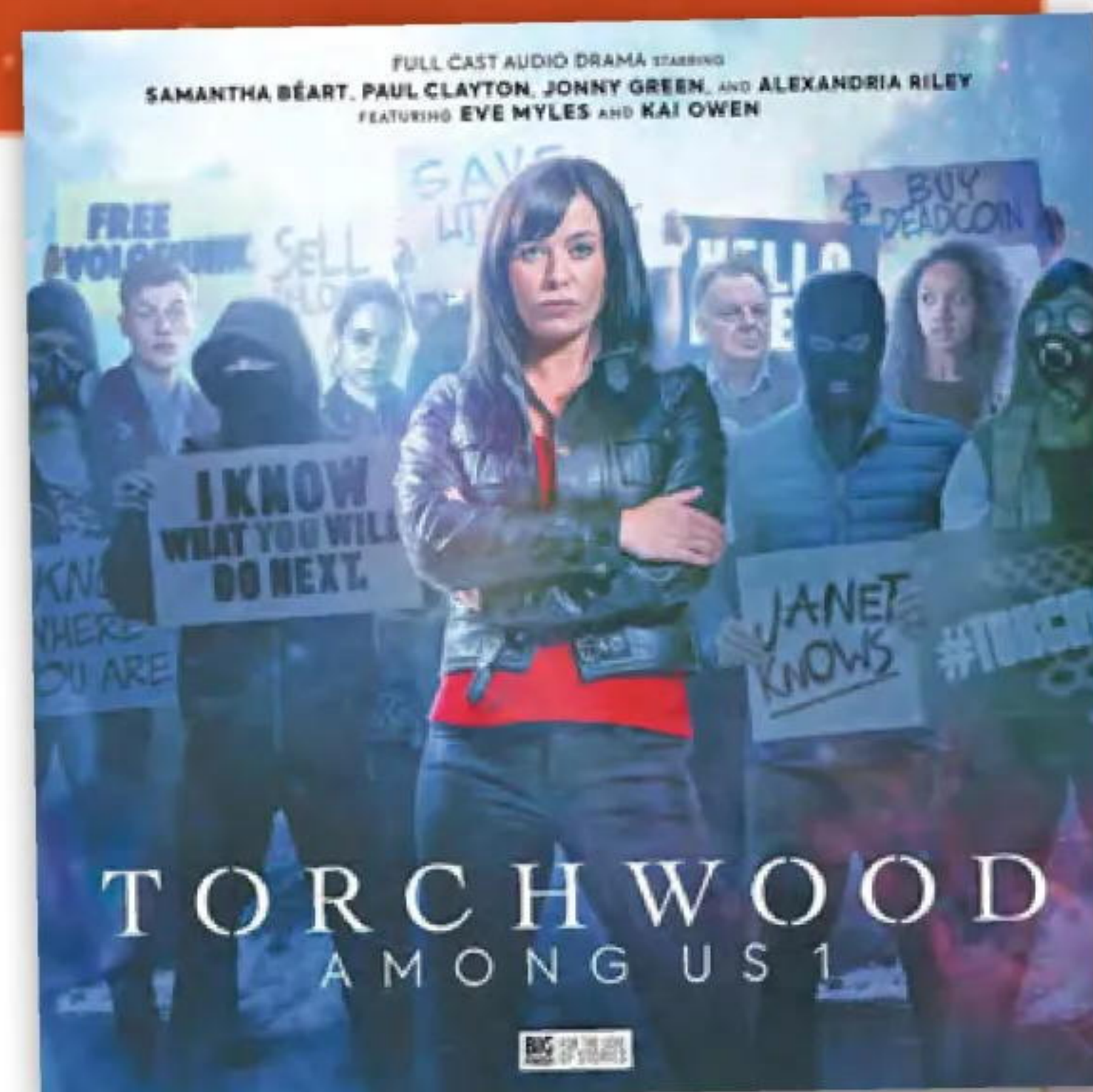
This is the latest full-cast audio drama release for *Torchwood*, the *Doctor Who* spin-off that ran on TV from 2006-11.

As the world puts itself back together, Torchwood are there to pick up the pieces. But they find something nasty hiding in them.

A housing estate where everyone's gone mad, a lighthouse in Iceland, an industrial estate interrogation facility, the comments section of a newspaper... Trouble is everywhere. And so are Torchwood.

The new box set contains four adventures: *Aliens Next Door* by Ash Darby, *Colin Alone* by Una McCormack, *Misty Eyes* by Tim Foley and *Moderation* by James Goss.

Torchwood: Among Us 1 is available now from bigfinish.com priced £27.99 (CD and digital) and £19.99 (digital only). We have **FIVE** CD copies to give away. Fancy trying to win one? Answer the following question correctly to be in with a chance...



Who does Kai Owen play in *Torchwood*?

- A) Rhys Williams B) Rory Williams
C) Graham Williams

TERMS AND CONDITIONS The competitions open on Thursday 25 May 2023 and close at 23.59 on Wednesday 21 June 2023. One entry per person. The competitions are not open to employees of **DOCTOR WHO MAGAZINE** or anyone else connected with **DWM**, the printers or their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. **DWM** will not enter into any correspondence. Winners' names will be available on request. Entrants under 16 years of age must have parental permission to enter. To read the BBC's code of conduct for competitions and voting visit <https://www.bbc.com/editorialguidelines/guidance/code-of-conduct>. Prizes will be sent to winners as soon as possible.

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Torchwood: Among Us 2
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The Seventh Doctor Adventures: Far from Home
£19.99 (CD plus digital),
£16.99 (digital only)

Hard Cell

The War Master is finally where he belongs – in an asylum. But will the lunatic be taking over?

Robert Harvey has been composing music for *The War Master* since its second season, released back in 2018. “So I feel I have an in-depth knowledge of who the Master is as a character,” he says. “The bits you’d score in a horrid way for any other protagonist would, for him, come out more darkly pleasant, and almost pretty. When scoring a villain, you often score them very monochromatically – they’re evil, and they’re happening to the hero. With a villain as our protagonist, we need a more general approach. The Master, despite being totally unredeemable ideologically, isn’t against showing his vulnerable side when it’s needed. He has no morals, and nothing matters.”

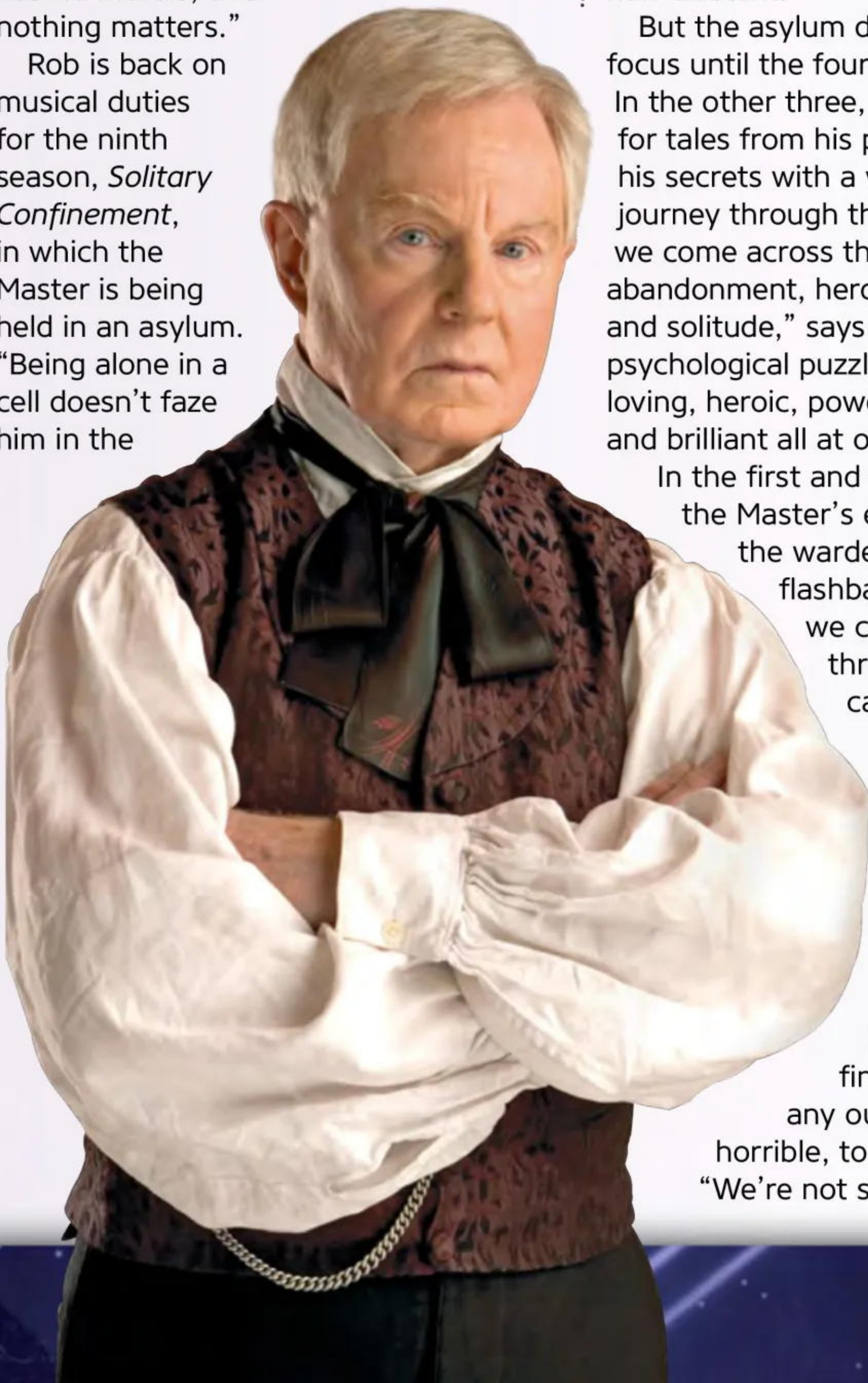
Rob is back on musical duties for the ninth season, *Solitary Confinement*, in which the Master is being held in an asylum. “Being alone in a cell doesn’t faze him in the



slightest,” says Rob. “The part of his mind that links what’s happening to his inner child, and could be hurt, is totally non-existent.”

But the asylum doesn’t come fully into focus until the fourth and final episode. In the other three, it’s a framing device for tales from his past, as he shares his secrets with a warden. “As we journey through the Master’s memories we come across themes of love, abandonment, heroism, brotherhood and solitude,” says Rob. “It’s a psychological puzzle that’s charming, loving, heroic, powerful, dark, terrible and brilliant all at once.”

In the first and third episodes, the Master’s exchanges with the warden top and tail the flashbacks. In the second, we cut back and forth throughout. But in all cases, Rob’s score reflects the Master’s perspective as storyteller. “I needed to show how the Master felt about these memories – which can only be good,” he says. “He always finds a way of twisting any outcome, however horrible, to his advantage. “We’re not scoring his morals,”



THE WAR MASTER

Solitary Confinement

starring **Derek Jacobi** as the Master*The Walls of Absence*by **James Goss***When the Master quite literally loses his mind, there is only one place he can turn.**The Long Despair*by **Tim Foley***On the ocean world of Mehr Kee, the Master enlists the help of a captain to voyage across its seas.**The Life and Loves of Mr Alexander Bennett*by **Alfie Shaw***Alexander Bennett has a new home assistant – Maisu – that offers all the advice he could ever need... whether he wants it or not.**The Kicker*by **Trevor Baxendale***When a member of the Temporal Inquisition arrives at the Crane Institute, they discover more to the Master's madness than meets the eye.*

he adds. "We're scoring his narcissism and psychopathy, which comes across as morality when he feels like it."

With each flashback story introducing a new cast and setting, Rob wanted his scores to be

distinct. "Each episode has its own feel and creative framework, to give each memory its own feeling and personality," he says. "*The Walls of Absence* is a love story. *The Long Despair* is a poetic folk tale of two friends. *The Life and Loves of Mr Alexander Bennett* is a psychological drama. And *The Kicker* is its conclusion."

Of the four, the episode with the most unusual take on the Master is perhaps *The Life and Loves...*, in which he is the voice of Maisu – a type of smart speaker on a world very much like our own. "I needed it to *not* be Earth," says writer Alfie Shaw, "because I'm of the opinion that the Master, unless the Doctor is

"As we journey through the Master's memories we come across themes of love, abandonment, heroism, brotherhood and solitude." Robert Harvey

involved, should win in his or her own range. So that's why it's one world removed. But I wanted to pull on lots of real things. Conversations I've had with my friends; young people trying to find their way

in the world, dealing with overbearing bosses, and not really having enough money; trying to progress, in the way that perhaps our parents did, but not being able to because of the different shape of the world, and how we engage with romance and technology. I wanted to make it as modern-day-ish as possible."

Those ideas are encapsulated in the character of Alexander Bennett. "When we first meet him, he's working at a big corporation," says Alfie. "They overwork him, they underpay him. His girlfriend, Mia, runs her own business to try and set herself and Alex up. Alex is in a position that a lot of my friends are in, where they go 'I want to do my own

thing' but at the same time cling to the security of a big corporate nine-to-five. So Alex is working as a software engineer for the Maisu units."

It wasn't hard for Alfie to imagine a voice assistant as a possible threat. "The idea came from Scott [Handcock, the producer], but as soon as he said it I absolutely lit up," he says. "I *really* hate those things! I refuse to have one in the house, I've not set it up on my phone... Which I know is really silly, because the things that people are scared about probably happen with my phone and laptop *anyway*. But I find them really creepy."

And the nature of those devices – in the background, always on – dictated the role the Master would have in the story. "He's kind of a background figure," says Alfie. "But I think that's the power of the Master as a character.

You can just have him in the corner, even as a creepy little robot saying two or three lines, and he's utterly terrifying..." **DAN TOSTEVIN**

Opposite page above: Composer Robert Harvey.

Opposite page below: Derek Jacobi as the Master in *Utopia* (2007).

Above: Sean Longmore's cover art for *The War Master: Solitary Confinement*.

Left: The cast of *Solitary Confinement* includes Eva Pope, Jack Forsyth-Noble, Lois Chimimba and Silas Carson.



The Curator

The Fifth Doctor finds a familiar face has painted himself into a corner in the second instalment of *Once and Future*.

Who is he? A retired future incarnation of the Doctor whose aspect is fluid, enabling him to revisit some of his favourite old faces. He's partial to mint humbugs, adores pigeons, and drinks tea with seven sugars. He's also a dab hand with a paintbrush.

First appearance: Portrayed by Tom Baker in *The Day of the Doctor* (2013). As curator of the Under Gallery, he was responsible for looking after a three-dimensional Gallifreyan painting, which he'd acquired in remarkable circumstances. He advised the Eleventh Doctor (Matt Smith) that its title was *Gallifrey Falls No More*, encouraging him to go looking for his lost home world.

The Under Gallery – what's that then? A secret gallery for art deemed too dangerous for public display. Founded in 1562 and originally located beneath Hampton Court Palace, it moved to a new site under the National Gallery in 1838. The Curator seems to have been involved with it at least since then, commissioning JMW Turner to create a commemorative painting of Hampton Court for the Under Gallery that year (*UNIT Nemesis: Between Two Worlds – The Curator's Gambit*, 2021).

Isn't it just speculation that he's an older Doctor? As the Curator might say, "If it looks like a duck and quacks like a duck..." He was a bit coy about it in his original guise, dropping a few hints now and again. But once he'd adopted a different aspect, he was more open about his identity and admitted to the Eighth Doctor (Paul McGann) who he is (*Stranded 4: The Keys of Baker Street*, 2022).

So how many Curators are there?

There's only one Curator, but his appearance is mutable. When Torchwood agent Tania Bell (Rebecca Root) first moved into the Doctor's house at 107 Baker Street, the Curator looked like the Eleventh Doctor. Then, while the Eighth Doctor was marooned in an alternative 2020 London, the Curator's aspect changed from the Fourth Doctor to that of the Sixth Doctor (Colin Baker). This Curator favours a pragmatic approach and is more inclined to act than some of his counterparts (*Stranded 4: Crossed Lines*, 2022).

But when will the Doctor become the Curator? Not for a very, very long time.

He told former UNIT soldier Ron Winters (David Shaw-Parker) that the number of his regenerations is "extraordinarily high", although Ron didn't understand what he meant. He later revealed that the Doctor will begin to call himself 'the Curator' once he understands that a considered approach to the universe is necessary, rather than just blundering about.

What other roles has Colin Baker played?

You mean apart from playing the Sixth Doctor on television (1984-86, 1993, 2022), radio (1985, 2016-17), stage

ONCE AND FUTURE

The Artist at the End of Time

starring **Peter Davison** as the Doctor
Georgia Tennant as Jenny
and **Colin Baker** as the Curator

Stabilising into his Fifth form, the Doctor joins forces with Jenny and the Curator in order to solve the mystery of the Final Gallery.



The Curator's aspects are essentially older, wiser versions of the original personas.

(1989), webcast (2002) and audio (1999-present)? He was Commander Maxil in *Arc of Infinity* (1983) too. He also had a regular role in *The Brothers* (1974-76) and guested in episodes of *Blake's 7* (1980), *The Young Indiana Jones Chronicles* (1993) and *Jonathan Creek* (1997). Otherwise, you might have seen him on stage in *Deathtrap* (1988), *Spider's Web* (1990) and *She Stoops to Conquer* (2007), or as Inspector Morse in the original production of *House of Ghosts* (2010).

Is his Curator any different from the Sixth Doctor? The Curator's aspects are essentially older, wiser versions of the original personas. Colin Baker says: "The Curator is calmer, gentler, unfazed by anything, even his own ephemeral nature. It's lovely. He's clearly what happens to pensioned-off Doctors, so now we've got 13 or 14 possible Curators, which is going to be fun, isn't it?"

The Doctor says "Meddlesome and cryptic. I'm surprised you're not Scottish too." (*The Keys of Baker Street*)

The Curator says "Stop complaining, buck up and eat your scones." (*The Keys of Baker Street*) **CHRIS BENTLEY**

Above right: Colin Baker as the Curator – a detail from Rafe Wallbank's cover art for *Stranded 4* (2022).

Left: Tom Baker as the Curator in *The Day of the Doctor* (2013).

Eleanor Crooks

She plays UNIT operative turned TARDIS traveller Naomi Cross. But what's it like being a companion to two Doctors?

Hello, Eleanor. You've been playing the Doctor's companion Naomi Cross for four years. How did you feel when you got the part?

I felt like I'd won the lottery. I didn't even need to think about it – I said yes straight away. I started off recording with Tom Baker, who was my dad's Doctor. I'm now working with Sylvester McCoy, who is my mum's Doctor. It's got me massive brownie points with my family and all of their friends. My mum and dad met some people on a cruise and brought up the fact that I do the Big Finish stuff, and these people were like: "We know, we get those!" It was then that my parents realised how far-reaching it is.

What aspects of Naomi do you like most?

I really like the fact that she is very sure about herself. She always has a plan – though in recent scripts it's been nice to see more of a vulnerable side to her. In *Far from Home* Naomi ends up being separated from the Doctor and Harry, and the experience gives her a new way of thinking. Harry is very down to earth and logical, whereas Naomi initially responds from a place of raw emotion. I'm very similar. I'm not really a logical person at all, so to have that balance to play with works really well.

Do you find the dynamic between Naomi and the Doctor changes between Tom and Sylvester?

Each Doctor is unique – they have their own eccentricities and so naturally the dynamic is going to change.



Even though Tom and Sylvester are both playing eccentric characters, they have their own ways of speaking lines and their own interpretations of how the Doctor would react.

"Even though Tom and Sylvester are both playing eccentric characters, they have their own interpretations."

Eleanor Crooks



THE SEVENTH DOCTOR ADVENTURES

Far From Home

starring **Sylvester McCoy** as the Doctor
Christopher Naylor as Harry Sullivan
and **Eleanor Crooks** as Naomi Cross



Operation Dusk

by **Alfie Shaw**

London during the Blitz. The darkness keeps everyone safe – until it gets hungry.

Naomi's Ark

by **Alison Winter**

Separated from her friends in the aftermath of a supernova, Naomi finds herself in unusual company.

What's it been like telling this big arc about Naomi and Harry out of sequence?

The stories have been released out of order, so the listeners hear the Seventh Doctor stories before the Fourth Doctor episodes, but actually Big Finish recorded it all in order. For the listeners my debut hasn't happened yet, but it's been helpful to me to record them in order. With every writer that comes in and every adventure she goes on, Naomi is shaped by her experiences. It adds to those layers and it's nice to be able to go through those layers with her. I'm really interested to hear the stuff we did first, when she was a blank canvas, knowing what we've done since.

In 2012 you won the Carleton Hobbs award, a scheme to find radio voices of the future. So you clearly knew from a young age that you wanted to work in audio.

I've always been interested in voices. I love cartoons and wanted to do voices for them. If you're doing TV and film, it's a completely different set of skills – you have body language, eye movement. You haven't got any of that on audio. You have to convey everything in your voice. I find that a lot more fun and more creative.

DAVID RICHARDSON

Above left:
Christopher Naylor, Tom Baker and Eleanor Crooks.

Left:
Eleanor and Christopher with Sylvester McCoy.

OTHER WORLDS

Leela Moments

Writer **TIM FOLEY** tells more of the warrior woman's exploits in this month's *Angels and Demons* box – but which are his top six Sevateem scenes?



"That's silly."

The Robots of Death Part One (1977)

Most companions remark that the Doctor's ship is bigger on the inside, but few get an explanation. With Leela's first scene inside the TARDIS, she's desperately yo-yo-ing and demanding answers. The Doctor responds with a memorable demonstration. It's a scene that burned itself into the mind of eight-year-old Tim, but what makes this moment is Leela's reaction. She's really trying to engage, listening patiently, giving all the right answers... but as the Doctor's conclusion sinks in, there's the perfect pause before a deadpan Leela says what everybody's thinking.

"If he had been there, I would have heard."

Horror of Fang Rock Part One (1977)

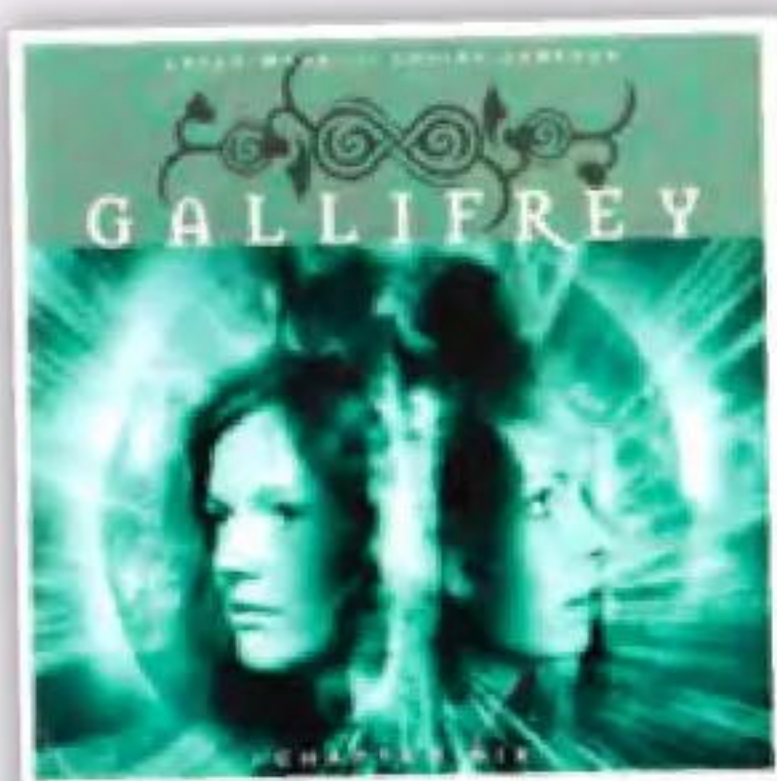
I love this scene of Vince welcoming our heroes into the lighthouse. Leela has some hilarious moments – such as scolding Vince for talking to seals, or her impromptu disrobing. But what gives me chills is her simple statement that Ben, Vince's colleague, couldn't have been out there in the fog. Louise Jameson imbues the line with a gentle but firm authority. And watch the Doctor's reaction – this is the moment he knows their night is about to take a turn for the worst.



"We shall just have to fight on our own!"

The Invasion of Time Part Four (1978)

Leela is such a badass in the wilderness of Gallifrey. She throws Nesbin, leader of the Outsiders, onto his back! She gets two bullseyes in archery! And as she rallies the group to take on the citadel, her loyalty to the Doctor never wavers. He's on the side of the invaders, says Nesbin. "Never!" refutes Leela. "He cannot be." I have joyous memories of watching this story on VHS with my gran. She was always outspoken when a companion did something daft (all eyes on Harry Sullivan), but this moment earned a rare nod of approval. Though I won't tell you what she said about Leela's decision at the end...



"I have only one body – this one! I cannot change it!"

Gallifrey – Chapter VI: Spirit (2005)

If you've never heard Big Finish's *Gallifrey* series – hunt it down immediately. It's a brilliant spin-off that charts the lives and careers of Romana and Leela in the Machiavellian world of Time Lord politics. I'll single out Leela's admonition of Gallifreyan society in this Series 2 episode, a passionate speech that demonstrates her wisdom as an outsider. I was thrilled that one of my first ever audio scripts was for *Gallifrey*. Trust my luck, it was an episode that couldn't feature Leela...

"If you do not wish to help I cannot force you... but I can no longer remain at your side."

The Wrath of the Iceni Part One (2012)

Leela meets Boudica. The episode that should have been on TV.



A terrific script by John Dorney and a powerhouse performance from Louise Jameson. We know that stories that fit between the gaps of what we saw on TV can't change the status quo – yet you listen to Leela leave the Doctor here and just for a moment you think that history can be rewritten.

"I know you will not forgive me for this..."

The War Doctor Begins: He Who Fights with Monsters (2022)



She's only in this epic story for a fleeting moment – but Leela's short message to the War Doctor commands both his and our attention. We hear how she's torn between her warrior ways and the Doctor's expectations of her. And in truth, this is the tightrope that this companion has always walked. A Fabergé egg of a cameo that defines the essence of a fantastic character.

THE FOURTH DOCTOR ADVENTURES

Angels and Demons

starring **Tom Baker** as the Doctor
Louise Jameson as Leela and
Nerys Hughes as Margaret Hopwood



The Wizard of Time

by **Roy Gill**
Guest-starring **Ronald Pickup** as Jacob Harmer
Jacob Harmer's children's stories entranced a generation – but were they true?

The Friendly Invasion

by **Chris Chapman**
1943, and the village of Westbourne has been invaded... by the Allies.

Stone Cold

by **Roland Moore**
A pleasure cruiser has crashed on a world where something's snatching people away. Don't blink.

The Ghost of Margaret

by **Tim Foley**
Reunited with a ghost from her past, Margaret finds herself in a whole new world.

TORCHWOOD

Among Us 2

Propaganda

by Ash Darby

starring **Samantha Béart** as Orr
and **Alexandria Riley** as Ng*Orr is desperate to reach a city that's sealed off
in the middle of a war the world's forgotten.**At Her Majesty's Pleasure*

by Tim Foley

starring **Tracy-Ann Oberman** as Yvonne Hartman
Jonny Green as Tyler Steele
and **Tom Price** as Andy Davidson*There's no way out of Yvonne Hartman's prison.
So why is she convinced she's escaped?**Cuckoo*

by James Goss

starring **Murray Melvin** as Bilis Manger
and **Gareth David-Lloyd** as Ianto Jones
*A group of urban explorers break into the
Torchwood Hub... and disturb Bilis Manger.**Pariahs*

by James Goss

starring **Tracy-Ann Oberman** as Yvonne Hartman
Paul Clayton as Mr Colchester
Alexandria Riley as Ng
Jonny Green as Tyler Steele
and **Samantha Béart** as Orr*We've spent two years sticking our DNA in jars
and putting it in the post. What happened to it?*

version of something, like a shopkeeper or a hotel concierge," Tim adds. "For this story, he's like a very dark and scary rag-and-bone man with his trolley full of dangerous stuff."

But the most intriguing returnee is probably Ianto Jones – the fan-favourite *Torchwood* agent who's been dead since 2009's *Children of Earth*.

"We teased his potential return back in [2018's] *God Among Us 1*," Tim reminds us, "but here he is, back in the flesh! But maybe not the flesh. And maybe he's not really back at all. Let's just say we never take the easy option here at *Torchwood*..."

DAN TOSTEVIN

Above: Sean Longmore's cover art for *Torchwood: Among Us 2*.

Left: The late Murray Melvin played here Bilis Manger.

Clear and Present Manger

In *Among Us 1*, we caught up with several scattered members of the Torchwood team. It was less 'outside the government' and 'beyond the police', more 'on the run from various authorities' and 'wearing chunky cardigans in an Icelandic lighthouse'. *Among Us 2* continues the stories of the four current leads – Mr Colchester, Ng, Orr and Tyler – but it also brings back some voices from the past.

First up: Yvonne Hartman. This version of Yvonne – a parallel-universe counterpart of the *Doctor Who* character – has a long history in the post-TV *Torchwood* audios. But we haven't heard from her since she was arrested by her partner, Sergeant Andy Davidson.

"It's Yvonne in prison, taunting Andy," says writer Tim Foley, who reunites the couple in *At Her Majesty's Pleasure*. "This is not our universe's Yvonne, and although they're very similar, James [Goss, the producer] and I talked about what the differences are, and elements of her backstory that haven't made it onto audio yet. Part of this story is to remind you that Yvonne is fairly dangerous. We think she's fabulous and funny and very corporate, but there is an unknown about her, and she's this threatening figure in both prison and in Andy's life."

Inspiration came from a famous 1991 movie. "I think any prison story is influenced by *The Silence of the Lambs* in some respects," says Tim. "It's quite amusing to think of Yvonne Hartman as this girlboss Hannibal Lecter!"

Also back: the villainous Bilis Manger. He's played by Murray Melvin, who sadly passed away in April.

"Murray Melvin was one of the greats. I know he loved doing these audios."

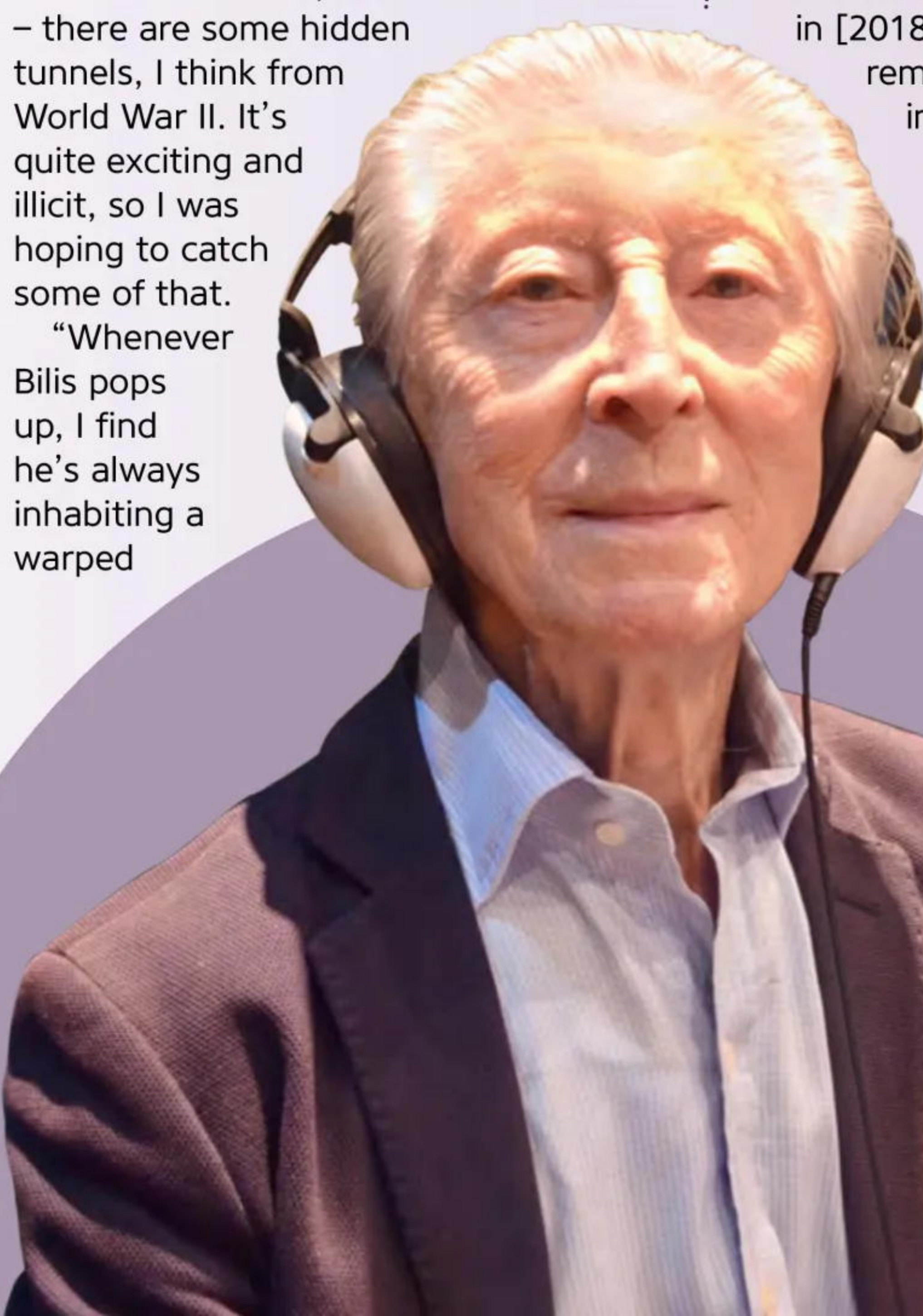
Tim Foley

"Murray Melvin was one of the greats," says Tim. "I know he loved doing these audios. We were meant to be writing him a new role in the Whoniverse later this year. His Bilis will forever haunt my memories, and I'm delighted I got a chance to write for him. There's a speech he makes about Torchwood at the end of the episode – I cannot wait to hear him get his teeth into it."

Bilis appears in Tim's *Cuckoo*, meeting a group of 'urban explorers' who film themselves breaking into the abandoned Torchwood Hub. "It's got elements of a found-footage story," says Tim. "I watched a lot of [urban exploration] videos filmed where I live, here in Manchester

– there are some hidden tunnels, I think from World War II. It's quite exciting and illicit, so I was hoping to catch some of that.

"Whenever Bilis pops up, I find he's always inhabiting a warped



SUFFICIENT DATA

Crunching the numbers and big ideas of *Doctor Who*

WORDS BY SIMON GUERRIER • INFOGRAPHIC BY BEN MORRIS



THE
CAVES OF
ANDROZANI

FIVE SIX

TWO DOCTORS
BLUNDER INTO
TWO MONEY-MAKING
SCHEMES, BOTH RUN
BY A CORRUPT
INDUSTRIALIST IN
CAHOOTS WITH A
DISFIGURED VILLAIN...



REVELATION
OF THE
DALEKS

WE SEE A PLANET
FROM SPACE,
THEN THE TARDIS
MATERIALISES
ON A WORLD OF...

SAND

Part One 00:39

END OF
PART ONE:
THE DOCTOR
DIES...
... when he's shot
by a firing squad.

23:17

LOCAL FLORA AND FAUNA: **BAD!**

Bats' nests made of raw spectrox
are deadly to humans.

Part One

04:39

AT THE END:
SIXTH DOCTOR +

The newly regenerated
Doctor speaks for the
first time ever.

Part Four

24:08

LOCAL FOOD:
GOOD!

The milk of
the queen bat
can cure
otherwise
deadly
spectrox
poisoning.

Part Two

13:33

LAST
SERIAL...

... of the
Fifth Doctor

START OF PART TWO:
BUT IT WAS THE
VILLAIN'S TRICK!

02:29

It turns out
that Sharaz Jek
swapped the real
Doctor and Peri
for android duplicates!

WE SEE
A PLANET
FROM
SPACE,
THEN
THE TARDIS
MATERIALISES
ON A WORLD OF...

SNOW

Part One 00:40

LOCAL FLORA
AND FAUNA: **GOOD!**

Widely growing weed
herba baculum vitae,
the 'staff of life' –
high in food value.

Part One

05:07

END OF
PART ONE:
THE DOCTOR
DIES...
... when his own
giant memorial
falls on him.

43:14

LAST
SERIAL...

... of the 22nd
year of
production.

AT THE END:
SIXTH DOCTOR –

The Doctor's closing speech
is cut short in a last-minute edit,
removing the word "Blackpool".

Part Two

LOCAL FOOD:
BAD!

High-protein foodstuff is
made from dead people.

Part Two

33:53

START OF PART TWO:
BUT IT WAS THE
VILLAIN'S TRICK!

It turns out
that the memorial
wasn't made of stone
– it was all a joke
by Davros!

01:46

44:16

Next Issue...

DOOM'S DAY

THE COMPLETE GUIDE



TEXT BEST!

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Target books



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Tribute to visual
effects designer
Peter Day



Fantastic Voyages

How you ranked
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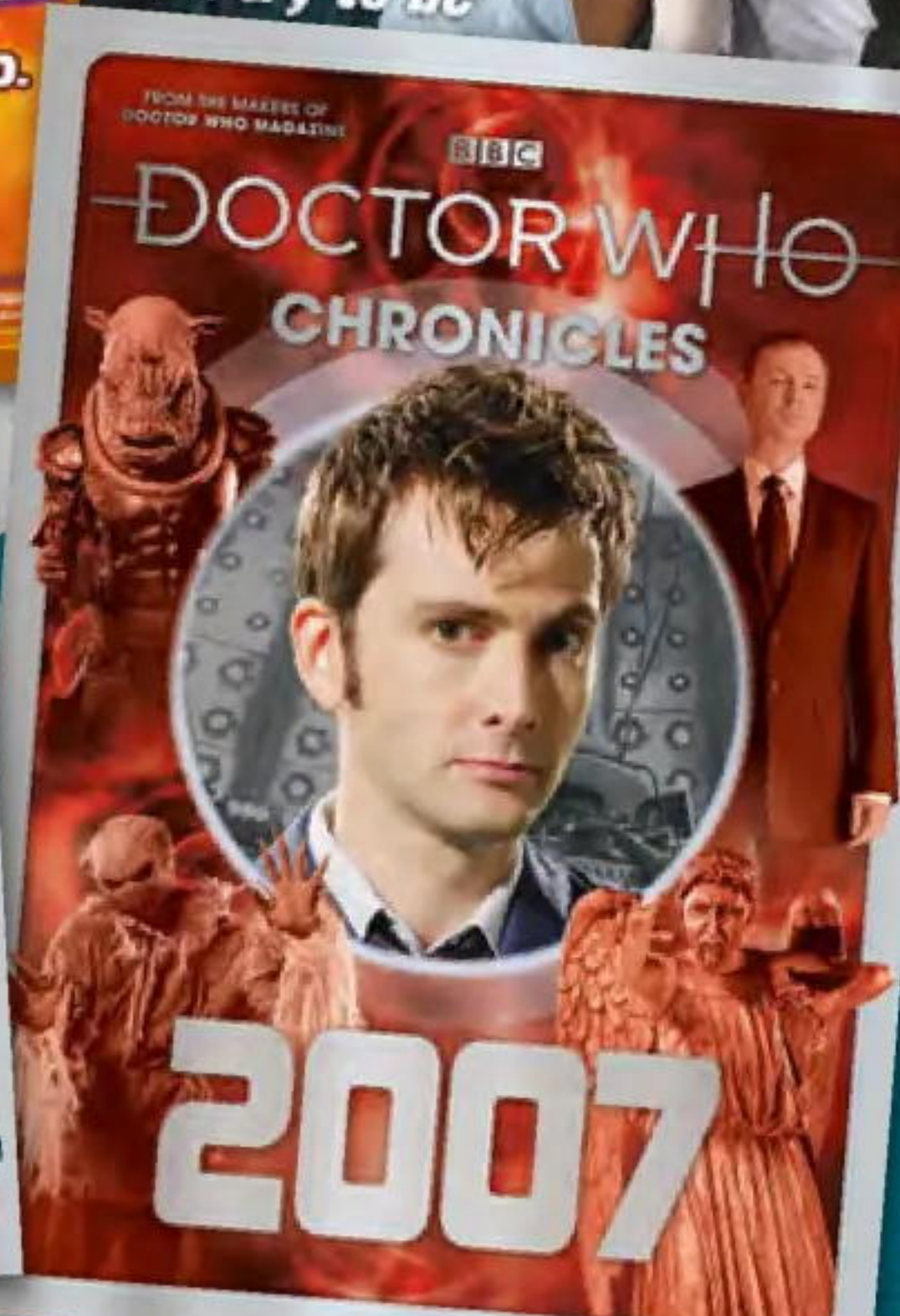
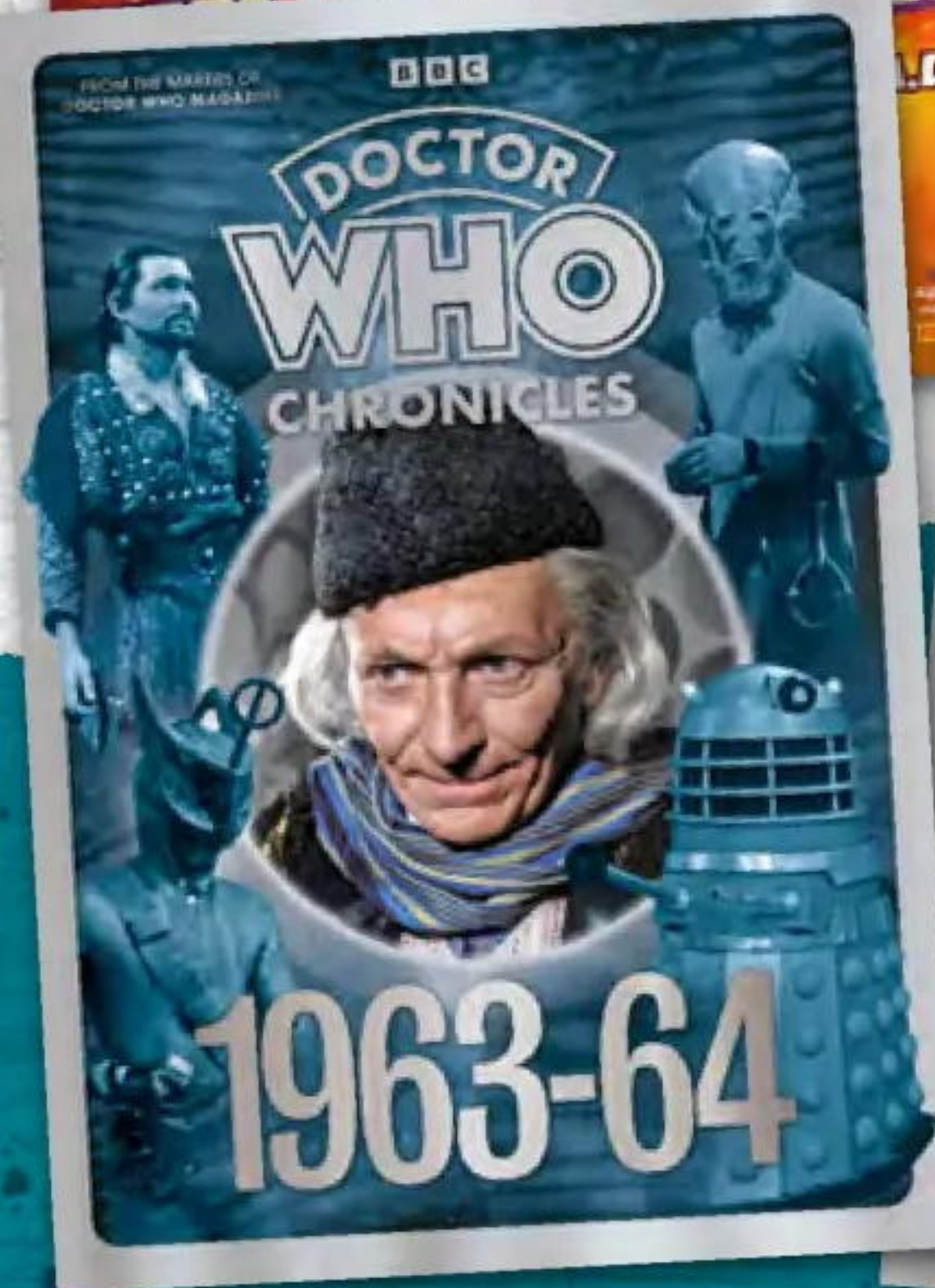
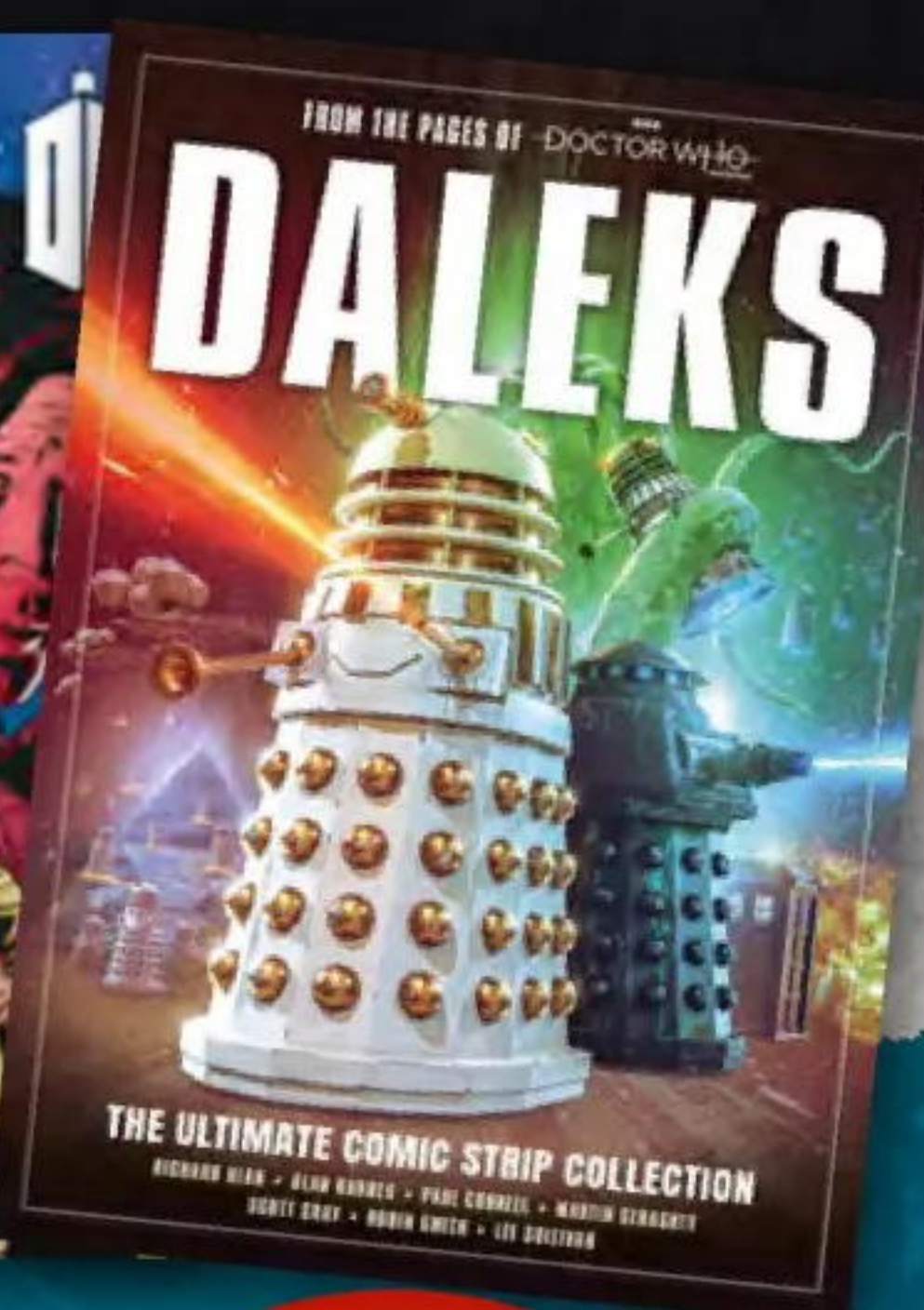
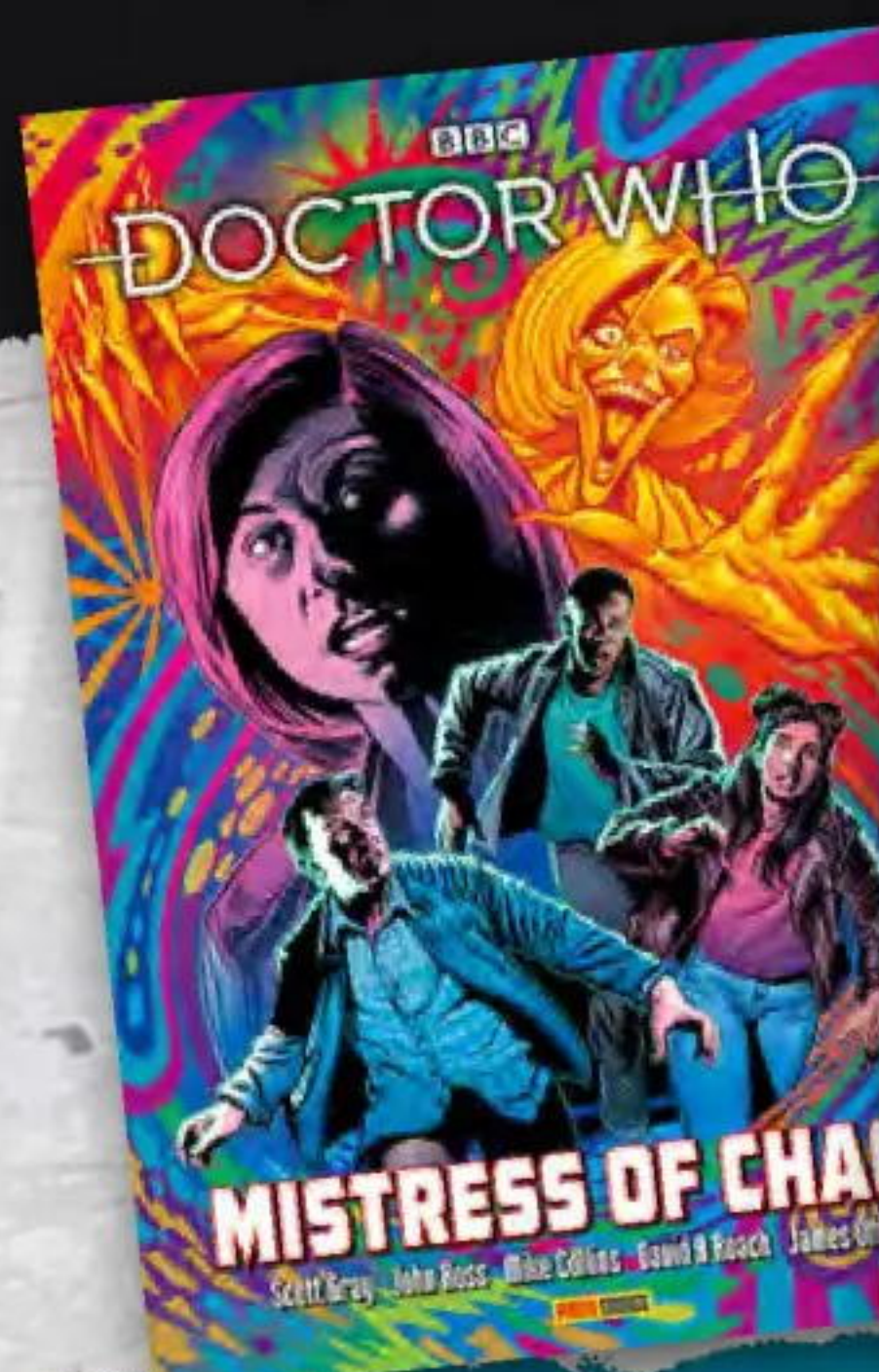
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TOM BAKER • SADIE MILLER • CHRISTOPHER NAYLOR

A promotional poster for the Doctor Who audio play 'Daleks! Genesis of Terror'. The central figure is the Doctor, played by Tom Baker, wearing his iconic red velvet jacket and a brown hat, looking upwards with a concerned expression. Behind him to the left is Sarah Jane Smith, played by Sadie Miller, and to the right is Ian Chesterton, played by Christopher Naylor. In the background, a large, menacing Dalek head looms on the left, and a full Dalek stands on the right. The setting appears to be a dark, industrial interior with scaffolding and a greenish-yellow light. The BBC logo is positioned above the 'DOCTOR WHO' title. The title 'DOCTOR WHO' is in its classic blue font with a yellow outline. Below it, 'DALEKS!' is in large white letters, and 'GENESIS OF TERROR' is in even larger white letters.

BBC

DOCTOR
WHO

DALEKS!
GENESIS OF TERROR

AN HISTORIC COLLECTOR'S EDITION AUDIO PRESENTATION OF TERRY NATION'S
RECENTLY UNEARTHED FIRST DRAFT OF **GENESIS OF THE DALEKS** - INCLUDES:

EPISODE ONE FULLY DRAMATISED WITH SOUND DESIGN AND MUSIC.
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